

*The* NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 8, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

# JA-DA JA-DA

The title don't mean a doggone thing---but it's a rip-snorting, laugh-spreading, sure-fire song hit



**Your Copy  
of the  
Champion  
"Nothing"  
Song!**

**Give it the "O-O"  
and know!**

Tempo di Ja Da (Ja Da, Ja Da, Jing, Jing, Jing!)

Words and Music  
by BOB CARLETON

Ev'-ry-thing from op'-ra down to  
Ev'-ry one seemed to have it on their brain,  
sing to you, It's going to win you thru and thru.  
all the craze, Why that's the one that had 'em dazed.  
mus-ic is grand,  
some-thing new,  
you've heard of your "Will-o the-Wisp" But  
here's a lit-tle mel-o-dy that you will find, Will  
CHORUS with lots of Ja Da give a lit-tle lis-ten to this:  
Ja Da, (Ja Da,) Ja Da, (Ja Da,) Ja Da, Ja Da, Jing, Jing, Jing,  
Ja Da, (Ja Da,) Ja Da, (Ja Da,) Ja Da, Ja Da, Jing, Jing, Jing,  
Ja Da, (Ja Da,) Ja Da, (Ja Da,) Ja Da, Ja Da, Jing, Jing, Jing,  
That's a fun-ny lit-tle bit of mel-o-dy,  
Ja Da, (Ja Da,) Ja Da, (Ja Da,) Ja Da, Ja Da, Jing, Jing, Jing!  
It's so sooth-ing and ap-peal-ing to me, It goes  
Ja Da, Ja Da, Jing, Jing, Jing!  
Lis-ten to it!

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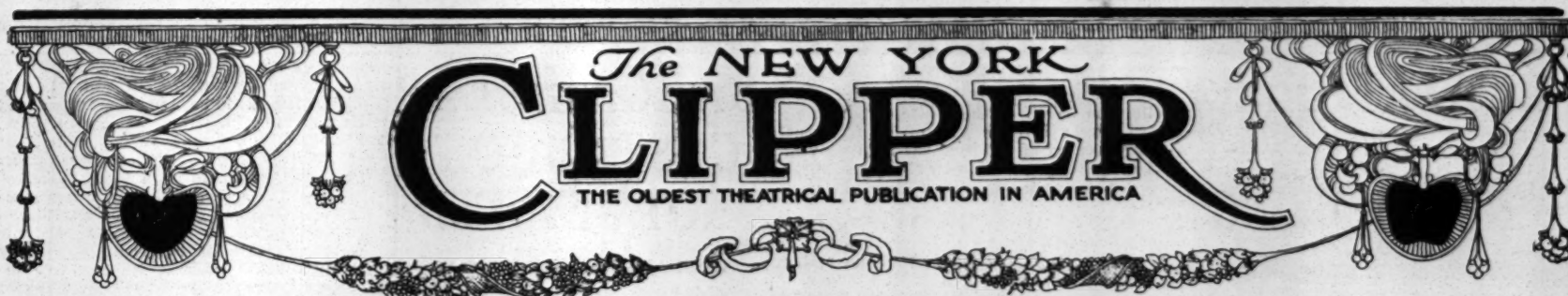
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## STRIKE ON IN SCENIC STUDIOS

### SOME BOSSES GRANT DEMANDS

The scenic artists in eight of the largest studios in New York City went on strike January 1. This action followed the refusal of the employers to enter into an agreement with the United Scenic Artists Union Local No. 829 which provided for an increase in wages for the ensuing year.

The studios affected are: Lee Lash, Gates and Morange, Platzer and Emmes, Unitt and Wickes, Robert Law, New York Studios, Physioc Studios and P. Dodd Ackerman. The latter will probably be among those who will settle, it was stated by union officials.

Among those who have already acceded to the union's demands are: The Shuberts, John Young Studios, Edward Sundquist Studio, Jack Klein, Sackerman and Hemme and the Vitagraph Company.

Last August, the union entered into an agreement with the employers which provided, among other things, for a minimum wage scale. The agreement was for one year, and the wage scale agreed upon was as follows: Journeymen artists, the highest grade of scenic painters, were to receive a minimum wage of \$42 weekly; assistants, \$36, and apprentices \$15.

Now the union demands a minimum of \$60 weekly for the journeymen, \$42 for assistants, and \$18 for apprentices.

According to Charles Lessing, business representative of the union, ninety per cent of the men employed in the studios do not work more than five months in each year, which is the reason why such an apparently large wage scale is demanded.

"However," declared Lessing, "the situation was brought to a head at this time by the action of several of the studio owners with whom we had an agreement which provided that they would consult the union before affiliating themselves with other organizations. So, when we learned that several of them had become members of the Master Painters Association of New York without consulting us in the matter, we decided that they had violated the agreement, whereupon we deemed the time propitious for the issuance of a new wage scale for the men, which they will have to pay if they want union men to return to work in their studios."

The objection of the union to the owners affiliating themselves with the Master Painters' Association is that the affiliation with the latter organization will tend to diminish the power of the United Scenic Artists Union, Lessing stated. For, although the Scenic Artists Union has a membership of but 360 throughout the United States and Canada, these men are artisans of the highest type.

But, explained Lessing, the organization with which several of the studio owners have affiliated themselves is itself affiliated with organizations that have a vast number of members who are of an inferior craftsmanship caliber, such as ordinary painters and sign painters whose wages

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### "CHU CHIN CHOW" DRAWS \$35,000

WASHINGTON, D. C., Jan. 4.—"Chu Chin Chow," at Poli's Theatre, with a business of nearly \$35,000, will break all records for a week's business in this city. The house was practically sold out for the week before the show opened last Sunday, and the enormous success of the attraction has induced the Shuberts to switch the William Hodge Company from Poli's to the Belasco so that "Chu Chin Chow" can stay at the former house for another week.

The advance sale for the second week has almost reached capacity and the management fully expects to reach \$36,000. This exceeds by more than \$15,000 the best previous record at Poli's, made by Frank Tinney's "Attaboy" show several weeks ago, and is nearly \$10,000 more than Washington's best record.

### K & E BARBER AFFECTED

The unpleasantness existing between Marc Klaw and A. L. Erlanger, regarding which considerable has been printed of late, has reached a point where they have even ceased to be shaved as in former years.

For as far back as many employees about the New Amsterdam Theatre can remember, both members of the big syndicate have had their tonsorial needs attended to by a barber on Fortieth Street just off Broadway, who has, year in and year out, gone to their office and done whatever was needed. Recently, however, Mr. Klaw started going to the shop of the barber every morning at nine o'clock, while his partner is still shaved, as formerly, in his office.

### APPARATUS IS BROKEN

George Hillman who, with his wife, has a tank act known as "Ideal" has complained to railroad detectives that the car in which the apparatus used in the act, together with several trunks of wardrobe, was broken into recently between Boston and Lowell and everything practically destroyed. A big glass tank used in the act was smashed and the wearing apparel in the trunk carried away.

### W. J. BRYAN GOING INTO VAUDE

William Jennings Bryan, many time presidential candidate, has signified his willingness to go into vaudeville and, through Evangeline Need, has made overtures to the Keith offices for a route. No salary figure has been fixed as yet, but the matter is being considered. It is believed that Mr. Bryan would do a monologue.

### STOP "FROLIC" REHEARSALS

Rehearsals of the road company of the Ziegfeld "Midnight Frolic" have been temporarily halted. This is due to the illness of Ned Wayburn now confined to his bed at his home in Bayside, and who was directing the rehearsals until he took sick two weeks ago.

### ENGAGED BY DE COURVILLE

Frank Hale, formerly of Hale and Patterson, and Bee Palmer, have been engaged by Albert De Courville and will sail shortly to appear in his new show at the London Hippodrome.

### JOLSON OUT OF "SINBAD"

ATLANTIC CITY, N. J., Jan. 5.—Al Jolson, star of the Winter Garden shows, is here recuperating from a bad throat which necessitated his retirement from the "Sinbad" cast last Friday. He expects to return to his work in a few days.

## "SPECS" WILL FIGHT NEW ORDINANCE

### IGNORE LICENSE CLAUSE

The theatre ticket brokers last week, led by Leo Newman, it was reported, retained Louis Marshall, the well known authority on constitutional law, to prepare and bring a test case before the courts of the recently passed city ordinance which compels ticket brokers to procure a license to conduct their business and prohibits them from charging more than fifty cents in excess of the price stamped on each ticket.

This action on the part of the brokers was decided upon after a series of meetings attended by most of the important agency heads. At these meetings, it was stated, the ticket brokers devised ways and means of getting around the law should it ultimately be declared valid by the courts.

That the attitude of the brokers toward the recently passed ordinance which regulates their business is contemptuous more than anything else is evidenced by the fact that, of the 125 agencies and individuals operating in theatre tickets throughout the city, but fifteen have made application for licenses at the license bureau since the law was signed by the mayor.

Those who made applications for licenses are: McBride's Theatre Ticket Company, Manhattan Ticket Agency, Tyson and Company, Abraham Levy, Charles Cramer, Esdaile Cohen, Ida Sussman, Hotel Claridge, Inc., Jacob S. Jacobs, Reilly and Betts, Emanuel Manheimer, Edward Alexander, Julius Van Prang, Harry Weinberg and Joseph Davarcio.

The vast majority who have failed thus far to apply for licenses are still conducting business at their established places apparently oblivious to the fact that they are doing so unlawfully and rendering themselves liable to the penalties that the ordinance imposes for every violation.

Louis Marshall, when seen by a CLIPPER reporter last week, said:

"After being retained by a number of ticket brokers to bring a test case under the new ordinance, I studied the law carefully and, in my opinion, the Williams ordinance regulating the sale of theatre tickets by brokers and agencies is clearly invalid."

"I have written a letter to the corporation counsel in which I stated my views on the new ordinance, and I suggested that the corporation counsel help me to facilitate the bringing of the test case I am contemplating as quickly as possible."

Though no reason was given for their failure to apply for a license, many of the ticket brokers who are operating without one intimated that Mr. Marshall's opinion against the validity of the ordinance has kept them from visiting the license bureau.

In the meantime, District Attorney Swann and Assistant District Attorney Kilroe who are directly responsible for

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### SHEA-GERSTEN DISPUTE ENDED

The differences between Harry Shea, the vaudeville booking agent, and Frank Gersten, the theatrical manager, which arose out of their joint operation of the Lexington Theatre a couple of years ago, have been amicably settled without recourse to litigation by either party.

Shea and Gersten, it seems, took over the lease of the Lexington and entered into an arrangement with the N. and H. Amusement Company, whereby the latter concern was to rent the theatre for their productions.

The N. and H. Amusement Company is understood to have paid \$1,000 advance on the rental proposition.

Something happened to the deal, however, and the N. and H. Amusement Company didn't get the Lexington, the house being taken over by George D. Grundy.

The N. and H. Amusement Company then brought suit against Gersten for the return of their advance money, and the case was decided in their favor.

Gersten then demanded that Shea pay half of the claim, but the latter refused, contending that he should not be called upon to pay until a higher court had rendered a decision.

The case dragged along for some time, but the Appellate Division last week decided again in favor of the N. and H. Amusement Company.

Maurice Burgard, Shea's attorney, arranged a conference between Shea and Gersten, and the matter was finally adjusted, Shea paying his share of the judgment. Gersten and Shea's partnership agreement was also dissolved.

### VAL EICHEN IS BEATEN UP

Val Eichen has brought an action in the Supreme Court through his attorney, Harry Saks Hecheimer, against the Metropolitan Lunch Company, which operates the St. Regis restaurant on West Forty-seventh street, to recover \$10,000 damages for a beating Eichen alleges he recently received in the restaurant.

Eichen went into the restaurant early one morning and sat down at a table alone. A party consisting of three men and two women occupied the table in front of him. Some trouble started, during which, Eichen says in his complaint, employees of the place aided in beating him up. Eichen's nose was broken, one of the alleged assailants crushing it with his foot while Eichen was lying on the floor, witnesses say, and he suffered other bodily injuries that necessitated his removal to a hospital, where he remained for a week. No arrests were made.

### ELEPHANTS QUIT BILL

WINNIPEG, Can., Dec. 31.—John Robinson's Military Elephants were out of the bill at the Orpheum last night, because in the morning they took a holiday of their own. The broke away from their keepers and were at large for several hours.

In their wanderings the pachyderms broke into the General Hospital, where they smashed the switchboard. They then entered another building and broke a leg of a man named C. Lehmann. One of the elephants became wedged between two houses and pulled part of the walls away when it extricated itself. The four were finally rounded up, but were in no shape to give a performance. Syd Barnea, a well known local comedian, substituted on the bill.



## RATS' ATTORNEY WITNESS AT NEW HEARING

### INQUIRY IS RE-OPENED

Further efforts to trace the transactions by which the White Rats Realty Company built the White Rats club house with funds of the White Rats Union, are to be made and, with this end in view, the court investigation into the financial condition of the union was resumed last Friday before Referee Louis Schuldenfrei. At least one and possibly more hearings will be held. After they are concluded the official report of the referee to Justice Mitchell, of the Supreme Court, can be expected shortly.

Dennis F. O'Brien, of the firm of O'Brien, Malevinsky and Driscoll, attorney for the White Rats at the time the club house was built, was called to the hearing under a subpoena and questioned regarding the situation. Although no great amount of information was obtained from him he did enliven the hearing by several verbal tilts with the referee, during one of which he characterized the latter as a prosecutor instead of a referee.

The first few questions of the referee brought the statement from the witness that, although he was entirely willing to tell anything he knew about the transaction of building the club house or any other with which he had been identified, he felt that his position as attorney for the union would bar him from being as free in that regard as though he did not occupy such a position.

"But, do you not know that the union advertised in The Player that no moneys belonging to it were to be spent in erecting the club house?" asked the referee.

"I was the attorney for the White Rats at the time, and there is a very serious question in my mind as to the answers I should make here," answered the witness. "The ethics of the profession are brought into the situation, you see. I don't want to be held in any way as transgressing my official obligation without a court order."

At this point, Joseph J. Myers, the present attorney for the White Rats, stated that the union would waive the question of privilege in the case and allow Mr. O'Brien to answer. After the question had been read, he then replied:

"I have no recollection of ever having heard, read or seen such a statement."

"Was it your understanding that the members of the union were advised that money of the union was to be spent for the club house?" asked the referee.

"Yes; in fact, it was general knowledge and was met with enthusiasm."

Q. What did you have to do with the organization? A. Everything of a legal nature; drew the incorporation papers and any others that were necessary.

Q. Did you advise the incorporation of the realty company? A. We incorporated. But I really don't know whether I was asked about it. If I had been, however, I would have advised it. The thing was done very quickly, owing to the fact that others were after the property from Mr. Rush, and we only had an option upon it. The other people, as I remember it, were going to buy the property for a theatre site.

Q. And, at that time, was it understood that the money of the club was to be spent instead of that of the realty company? A. Before I answer that question, I want to state that I have nothing to withhold, but that I do not want to be placed in a position where I might be criticised. Section 835 of the Code of Criminal Procedure provides that an attorney may not divulge information given him by a client, and my answer to your question is that, if I answered your interrogation, I would transgress that rule. The information you seek to procure from me is, in my estimation, privileged.

Mr. Myers then repeated his statement that he would waive the question of privilege on behalf of the White Rats.

Referee: Now, in view of the fact that the question of privilege has been waived, I must ask you to answer the question.

Mr. O'Brien: At what time do you mean?

Referee: At the time the realty company was formed.

Mr. O'Brien: At the time the realty company was formed, it had no money.

Q. How much of the stock and bonds of the realty company were taken by the union, which was the parent company? A. I don't remember that. It was a long time ago.

Q. Who knew of the subscription? A. Every one. The board of directors authorized it. The papers published it. It was called the White Rats Club House.

Q. You were the attorney for the realty company and the union at the same time, were you not? A. Yes.

Q. What was the relation between them? A. The union was the parent of the realty company.

Q. What was their association outside of the name? A. They had the same men on the board of directors of each, and other similar features.

Q. Did you attend the meetings of the board of directors? A. Wherever they wanted me. I attended all annual meetings.

Q. If it was known that the clubhouse was a project of the union, why was the realty company organized? A. I don't remember the reasons given at the time, just now, but probably every one felt that they wanted the clubhouse to stand on its own feet in all business transactions, labor troubles, etc.

Q. Who advised the purchase of the bonds by the union? A. I don't recall specifically at this time, but I do want to say that you are acting as a prosecutor instead of as a referee.

Referee: That is my interpretation of my duties. Now, will you tell me whose idea it was to sell bonds of the realty company? A. I don't know at this time. Years have passed.

Q. Did you know that the \$15,000 paid at the start was union money? A. I don't remember. If I did, I would have advised it.

Referee: Don't answer that way. A. I'll answer the questions in my own way, Mr. Referee.

Referee: We'll see. Now, why was the \$15,000 lent to the realty company? A. Because it needed it.

Q. Why? A. Because the board of directors voted upon and agreed to it.

Q. When? A. Before it was done.

Q. Did you, as attorney for the union, deem it sufficiently important to notify the members of the union that its money was being spent in this way? A. I refuse to answer, Mr. Referee. My professional conduct is not at issue and your questions tend to insinuate that it is. Therefore, I refuse to answer.

Q. Was it your duty to inspect the minute book of the meetings of the union? A. It was not.

Q. Who drew the resolution to lend the money? A. I don't remember. If I were there I would have done it.

Q. If you were not, who would have done it? A. I don't know now. That was years ago. My life is busy. I think your questions are unfair. You are taking the position of prosecutor.

Referee: I am only trying to get at the facts in the case, Mr. O'Brien.

The witness was then shown the minute book covering a meeting held in August, 1911, on the bottom of one of the pages of which was pasted in a typewritten resolution authorizing the lending of money with which to secure the lease on the property for the clubhouse. The fact that it was pasted in on the bottom of one of the pages of the book was brought out before, and a number of witnesses have been questioned as to whether it was pasted in at the time or long after the actual meeting was held.

Q. Did you dictate that resolution? A. My recollection is that I did.

Q. When? A. I don't know that.

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## BAGGAGE CAR COST BOOST NOT REVOKED

### COMPANIES PAYING INCREASE

Despite the fact that both Ligon Johnson, attorney and active executive of the United Managers' Protective Association, and Lee Shubert announced last week that they had received word from Washington to the effect that the order making it necessary for road company managers to purchase an increased number of fares in order to obtain a free baggage car, regardless of whether or not they carried that many people, had been rescinded, the order was still in effect late Monday, and all managers making movements were forced to comply with it.

Why the order was not revoked after the association had been informed it would be, remained a mystery which the local offices of the Railroad Administration were unable to solve. This situation put hundreds of managers in a very awkward position and the offices of the administration were being swamped with inquiries regarding it and the probable date when the promised revocation would become effective.

The new railroad regulations affecting the movements of theatrical companies were issued by the Railroad Administration on December 31, and became effective on New Year's Day. Managers paying the increased rate for transportation since that time have been taking receipts for the same with the intention of securing the return of the payments.

While the local offices of the Railroad Administration stated that they were not in a position to say definitely just when they would be in receipt of a modifying order from Washington, it is understood that one is on the way and may arrive sometime during the week.

Whether or not those managers who have paid for rail movements in accordance with the new rates since the first of the year will get back the difference between the current and the former rates providing that the old tariffs are restored depends altogether on the date that the hoped-for modification officially goes into effect.

The following letter received by Ligon Johnson on Saturday morning from Gerrit Fort, Assistant Director of Railroads, in addition to making clear that the old rates will ultimately be restored, outlines the reasons for the recent change in the tariff regulations:

Mr. Ligon Johnson, General Counsel United Managers' Protective Association, New York.

Dear Mr. Johnson: Referring to our telephone conversation of December 31, 1918.

The baggage car rules advancing the minimum requirements for free cars were framed some time ago as a war measure when it seemed necessary and desirable to conserve the use of such equipment as the Government was demanding all the available baggage cars for the transportation of effects of troops. The proposed rule did not go into effect at a time when it would have been justifiable, and, candidly, the fact that it was proposed to put it in as a post-war measure was overlooked until you brought the matter to our attention.

We agree that it would be unwise at this time to advance the baggage car rates and have instructed that a supplement be issued at once to the new tariff, restoring the rules formerly in effect.

Yours very truly,  
(Signed) GERRIT FORT,  
Assistant Director.

The Shubert offices also gave out a telegram on Saturday that was sent to Lee Shubert by W. G. McAdoo in response to a protest made against the new regulations by the theatrical manager. The McAdoo telegram is as follows:

"The matter of increased theatrical rates has been brought to my attention. I think there is merit in your complaint, and I have directed that the former rates be restored."  
(Signed) W. G. McAdoo.

### NEW FISKE PLAY OPENS

BALTIMORE, Md., Jan. 6.—Cohan and Harris are presenting at Ford's, Mrs. Fiske in a new comedy called "Miss Nelly of N'Orleans," by Lawrence Eyre, under the direction of Harrison Grey Fiske.

The entire action of the play takes place in the old Davenport Garden on St. Charles St., New Orleans. In this garden Nelly Davenport (Mrs. Fiske), has spent many pleasant hours when a girl, and here she returns in her old age, when she hears that her niece, Delphine Falaise, has become engaged to Felix Durand, the son of Georges Durand, to whom she was engaged years before, and with whom her engagement was broken on their wedding morning. She has decided to break up this affair at any cost and when her niece defies her she drops her role of ancient dame and invalid and becomes once more the Nelly of the past. She is so charming in her new character that she succeeds not only in teaching her young niece a much needed lesson, but in bringing again to her feet her former lover.

Frederick Burt is capital as the priest. Hamilton Revelle, as Georges Durand, the fiery tempered Southerner, does some very fine acting. Irene Haisman and Georges Renavent are fine as a pair of spoiled children, while Eva Benton and Joseph Dunn, family servants, add much fun to the play. Zola Talma and Doria Moore also did well. The play was well received.

### "ALEXANDER" MUST BE FIXED UP

NEW HAVEN, Conn., Jan. 1.—"Hello Alexander," the new starring vehicle of McIntyre and Heath, needs considerable re-writing and fixing up before it will be in shape for a New York presentation. The piece, which is the work of Edgar Smith, and Emily Young, with lyrics by Alfred Byron and music by Jean Schwartz, was presented at the Shubert Theatre here last night.

It is a mixture of old and new ideas, some good, others not, and as it stands, is scarcely worthy of McIntyre and Heath. Of course, they are as entertaining as always, but they are not a part of the show. They move from one scene to another without relation to any other member of the company, their characters being detached from the others. The strong feature of the show as it now stands is its dancers and chorus, while the real hit of the entertainment is the big minstrel first part, with its vaudeville aggregation, which has no more connection with "Hello Alexander" than an olio has to an afterpiece.

### THEATRE COP BEATEN UP

Watson A. Lambert, now a special policeman for Loew's Theatrical Enterprises and formerly chief of the Glen Island police, obtained a warrant last week for the arrest of James Dick, aged twenty, and Edward Leipziger, aged eighteen, from Magistrate McQuade.

Lambert, who is more than six feet tall, alleged that Dick punched him in the jaw while Leipziger held his hands behind him so that he was unable to defend himself. He stated that this happened while he was coming out of a second hand furniture store on Lenox avenue and that the boys had called him vile names, picked a fight and then set upon him.

Detective Murphy, of the court squad, served the warrant, seizing Dick and Leipziger. Dick, he said, admitted hitting Lambert while intoxicated.

### "PENROD" HAS BEEN RE-WITTEN

"Penrod" has been re-written and reconstructed since it was originally presented at the Globe Theatre and now has much the appearance of a new play. Many changes have been made in dialogue and situations and a new scene has been written in the first act. It is now playing the "subway circuit."

### OLD TRICK FOOLS THIEF

ST. JOSEPH, Mo., Dec. 30.—Stetson and Huber of the "So Long Letty" Company, were held up last week, but the former fortunately carried his money in his shoe. The old trick fooled the robber and they escaped financial loss.



## MANAGERS SORE ON AMERICAN IS REPORT

### DISLIKE BOOST IN AD RATES

Broadway was alive early this week with rumors concerning a meeting said to have been called by the United Managers' Protective Association, but which no one would admit had been held, at which the theatrical managers decided to make a stand against the theatrical advertising rate of the New York American, by cutting down their usual amount of space.

Much secrecy surrounded the entire affair and every one approached seemed to be disposed to talk in whispers about the matter, owing to the power Mr. Hearst's pet paper is believed to wield on Broadway. It was also said that some of the managers felt that too great demands had been made upon them in furnishing talent for such entertainments as were promoted and patronized by the Hearst papers, and sponsored by Mrs. William Randolph Hearst.

Requests for entertainers have been frequent, it is said, and some of the managers are reported to feel that the recent advance of the New York American's theatrical advertising rates, from seventy-five to ninety cents a line, did not display any particular appreciation of their generosity in furnishing the most famous stars for the entertainments in question.

Heretofore, most of the Broadway managers have not placed any particular limit on the size of their advertisements in the Sunday American, but it is understood that at least a portion of those who attended the mysterious conclave last Friday talked the matter over carefully and decided that, hereafter, they would confine their advertisements in the American to a minimum of fifteen lines for each attraction.

That all of the theatrical interests holding membership in the United Managers' Protective Association were not completely in accord with the proposal to cut down the Hearst paper ads, to the fifteen line minimum would seem to be rather plainly indicated by the theatrical section of last Sunday's American, which contained the regulation K. and E. displays as usual.

The Shubert attractions, however, were all advertised in the American in accordance with the fifteen line minimum plan, said to have been settled upon at the meeting. There are some who profess to see in the reported refusal of the K. and E. interests to harmonize their American advertising, in the matter of space with that of the Shuberts, an outcropping of the ancient feud between the rival theatrical camps.

At the offices of the managers' association, however, the report that any friction had been brought about in the organization by the alleged determination of the Shuberts to "get back" at Mr. Hearst for giving the advertising rates of the American what has been described as an unwarranted tilt was vigorously denied.

The American theatrical ad. rate was fifty cents a line before the war and was recently raised to seventy-five cents. The ninety cent rate became effective a week ago. Whether the Shuberts will continue to keep their American advertising down to the fifteen line minimum remains to be seen, although that would seem to be their present intentions.

### HOUDINI TO HEAD OWN COMPANY

Harry Houdini is reported to have been engaged to appear as the star of a series of eight five reelers, following the expiration of his present picture contracts with B. A. Rolfe. The corporation that will be formed to produce the new Houdini features, it is said will be headed by a financier heretofore associated with John D. Rockefeller, Jr. Houdini, it is understood, will receive a salary embracing four figures, in addition to a share of the profits.

### HALLOR-WEBER CASE ENDED

A report became current along Broadway last week that Larry Weber, of Anderson and Weber, had settled the \$250,000 breach of promise suit brought against him by Edith Hallor, formerly leading lady of "Leave it to Jane," last June, the suit being discontinued without costs to either party. The amount of the reported settlement could not be ascertained.

Melvin H. Dalberg, the attorney who brought the action for Miss Hallor, stated that if there was a settlement he was unaware of it. At the present time there is a suit pending in the City Court against Miss Hallor in which Dalberg, as plaintiff, claims Miss Hallor owes him \$2,000 for the work he did in connection with her case.

"Miss Hallor came to my office and requested me to discontinue the breach of promise suit I had instituted in her behalf against Weber," declared Dalberg. "This I did in accordance with her request, Miss Hallor's reason for this unexpected move being that she had decided not to air her affair with Weber in the courts. I sent her a bill for services rendered, which she failed to pay, so I brought a suit for \$2,000 against her."

Nathan Burkan, who is now acting as attorney for Miss Hallor, stated that he, too, knew nothing of the reported settlement of the suit.

### "GLORIANNA" GOING ON TOUR

"Glorianna" is slated to close its run at the Liberty a week from next Saturday. The John Cort show will play a week or two in New England, after it leaves the Liberty and then go into Boston for a run.

### WARFIELD GOT COIN

PATERSON, N. J., Jan. 4.—David Warfield played Dec. 27 and 28 here at the Lyceum Theatre to a gross of \$5,757.

## BATTLE ON FOR SUNDAY EVE BUSINESS

### SEVEN HOUSES GIVING CONCERTS

A battle for the Sunday concert business of Broadway, with seven theatres already in the struggle, is on and is liable to be augmented soon by the addition of another, as the management of the Vanderbilt Theatre is considering the chances that house would have of attracting some of the Sabbath night coin.

As it is, however, the contest is decidedly keen at present with the Winter Garden throwing in its best drawing cards and having most of them double at the Central, only one block away. Then comes the Palace, with an array of talent that is invariably good.

For those who favor a broader type of entertainment, the Columbia puts on a Sunday evening show, giving its patrons snappy and jazzy attractions.

Nora Bayes, not to be outdone by the others, has started presenting concerts in her own theatre on Sunday nights, and the Selwyns are renting the house that bears their name to various interests which believe they can get some of the Sunday money.

Further down comes the Metropolitan, with the real \$2 entertainment, and the Hippodrome always reaches out and gets its share of the business.

The Chicago Opera Company, which will soon open at the Lexington will also give Sunday concerts.

### NEW DITRICHSTEIN PLAY OPENS

BALTIMORE, Md., Jan. 6.—"The Marquis de Priola" is a devil, the kind of a devil that is talked over in whispers at tea table by ladies who never knew a regular devil and Leo Dittrichstein, in that role made him a most attractive devil. It was the premiere of the drama by the French playwright, Henri Davedan, and, in spite of its thoroughly Gallic, and to the American mind, somewhat unattractive theme, took well with the audience at the Academy.

It took but a moment to show the Marquis a gay old rake and Philander, a moment more to reveal him as a fiend, and after another moment to expose the whole rotten inner soul of him in his advice to the young man whom he had made his own son.

Of course such a character had to have its Nemesis and the Nemesis was in the godson, who having revolted against the philosophy of the Marquis, finds a picture of his mother. The godson is bent on vengeance for the wrong done his mother, but the natural law of decadence intervenes.

It is a strong play, in fact, a wonderful play for such a theme. Because, despite the repulsiveness of the theme, much of it is made attractive.

Mr. Dittrichstein in such a role was at his best. As the godson, Pierre Morain. Brandon Tynan rose to considerable dramatic heights, although in the first act when trying to express his gratitude to his patron he left something to be desired. Jane Gray, as Madame de Vallerol, gave an artistic performance.

### ACTORS WANT RETURN GAME

The music publishers and vaudeville actors will both be represented on the baseball field next summer, if present plans of the harmony merchants and singing and dancing contingent come to a head. The music publishers beat the vaude actors in a fourteen inning game last summer, and ever since the actors have been clamoring for a return game.

The vaude actors are out for revenge and with this idea in mind are understood to be quietly laying plans to get a team together for early spring practice, that will make the song pluggers realize how little they really know about the national game.

According to the gossip of the music publishers-vaude actors old-stove league adherents, there is a possibility that a series of games will be arranged, with the Polo Grounds as the battle ground. The publishers are more than willing to play the vaude actors again and claim that beating hoofers and comedy jugglers on the diamond is about the easiest thing they do. Meanwhile both sides are strengthening their forces for the initial encounter, which is scheduled to come off some time in May. The actors will train in the Automat, and the publishers expect to get into condition in the Globe Cafe.

### BOSTOCK BROTHERS SPLIT

The vaudeville booking business heretofore carried on by Claude and Gordon Bostock in the Putnam Building, will hereafter be conducted by Claude Bostock, the brothers severing their business relations this week, as far as the agency is concerned. Gordon Bostock will enter the producing field shortly. He will occupy offices on another floor of the Putnam Building and will produce acts for big time consumption. According to Gordon Bostock's statement of his future plans he has permanently retired from the booking of acts, and will, hereafter, confine himself exclusively to producing.

### RAMBEAU GOING TO LONDON

Marjorie Rambeau is going to London under the management of A. H. Woods, who is to sail for the English capital himself shortly to produce "Friendly Enemies." In addition he is taking with him manuscripts of numerous other plays to which he holds the rights.

Miss Rambeau will probably make her first London appearance in the spring in "The Crowded Hour."



**BILLY GLASON**

Playing the Big Time with his up-to-date specialty



# VAUDEVILLE

## COLONIAL OPENS CONTEST OF MOST POPULAR ACTS

**Patrons Are to Vote for Favorites Who Will Be Gathered on  
One Big Bill After Balloting Has  
Been Finished**

The Colonial Theatre last week inaugurated a popularity contest in which the patrons of the house are asked to vote for their favorite act. It is planned by the management to pick the eight acts receiving the largest number of votes and, if possible, bring them together on one bill at a date in the future to be announced later. This is part of the plan, now being carried out, to build up the business at this house.

The following acts have already received votes: Jean Adair and Company, Adelaide and Hughes, Felix Adler, Adrian and Company, Jack Alfred and Company, Nella Allen, "An American Ace," Ames and Winthrop, Apdale's Animals, Fred J. Ardath and Company, Arnaud Brothers, "Art," Avon Comedy Four, Bailey and Cowan, Belle Baker, Ernest R. Ball, Barnes and Crawford, Mr. and Mrs. Jimmie Barry, Lydia Barry, Beaumonte and Arnold, Bennett and Richards, Harry Beresford and Company, Alfred Bergen, Boganny Troupe, Four Boises, Eddie Borden, Hobart Bosworth and Company, Harry Breen, Brendel and Burt, Dorothy Brenner, Joseph L. Browning, Maurice Burkhardt, Burns and Frabito, Buzzell and Parker, Caits Brothers, Craig Campbell, Campbell Sisters, Eddie Car and Company, Frank Carter, Cartmell and Harris, Emma Carus, Lucille Cavanagh and Company, Ida May Chadwick and Dad, Mme. Chilson-Ohrman, Clark and Hamilton, Sylvia Clark, Wilfred Clarke and Company, Bessie Clayton and Company, Eleanor Cochran, Cole, Russell and Davis, Collins and Hart, Milt Collins, Joe Cook, Harry Cooper, Courtney Sisters, Wellington Cross, Cummings and Mitchell, Cecil Cunningham, Dahl and Gillen, Four Danubes, Deiro, Grace De Mar, Emmet Devoy and Company, De Wolf Girls, Diamond and Brennan, Dickinson and Deagon, Lew Deckstader, Donohue and Stewart, Dooley and Sales, Johnny Dooley, Dugan and Raymond, Dunbar's Plantation Days, The Duttons, William Ebbs, Eddy Duo, Elinore and Williams, Everest's Circus, William Ferry, Pink's Mules, Lillian Fitzgerald, Bert Fitzgibbon, Marie Fitzgibbons, Flanagan and Edwards, Ford Sisters, Eddie Foy and 7 Younger Foys, Trixie Friganza, Harry Gerard and Company, Gilbert and Friedlander, Bert and Harry Gordon, Paul Gordon, Gould and Lewis, Chas. Grapewin and Company, Gene Green, Harry Green and Company, Julian Hall, Nan Halperin, Bert Hanlon, Jim and Marion Harkins, Harris and Morey, Josie Heather, "Helped by the Enemy," John and Winnie Hennings, Hugh Herbert and Company, Beatrice Herford, Al. Herman, Herman and Shirley, Hickey Brothers, Harry Hines, Harry Holman and Company, Mrs. Gene Hughes and Company, Jimmy Hussey, John R. Hymer and Company, Imhoff, Conn and Coreene, Charles Irwin, Joe Jackson, Daisy Jean, Jewell's Manikens, Jones and Greenlee, Josephine and Brooke, Kalmar and Brown, Kaufman Brothers, Kenney and Nobody, Charles King and Phil Baker, Kirksmith Sisters, Klein Brothers, Lee Kahlmar and Company, Kranz and La Salle, Harry Langdon and Company, Grace La Rue, Laurie and Bronson, Dancing La Vars, Lee and Cranston, Eddie Leonard, Great Lester, Lightner and Alexander, Jimmie Lucas and Company, Billy McDermott, McDevitt, Kelly and Lucey, McIntosh and Musical Maids, McKay and Ardine, Macart and Bradford, Wilbur

Mack and Nella Walker, Bert and Hazel Mann, Mason and Keeler, Stella Mayhew, Mehlinger and Meyer, Mignon, Milo, Marshall Montgomery, Moran and Wiser, Morris and Campbell, Elida Morris, Morton and Clare, Paul Morton and Naomi Glass, Ed. Morton, James C. Morton and Company, James J. Morton, Sam and Kitty, Morton, "Motor Boating," Mullen and Coogan, Nash and O'Donnell, Olsen and Johnson, Sarah Padden and Company, Page, Hack and Mack, Parish and Peru, Parsons and Irwin, Pekin Mysteries, Primrose Four, Quinn and Caverly, Rayno's Dogs, Reed and Wright Girls, Robins, Rooney and Bent, Rose and Moon, Adele Rowland, Ruth Royce, "Rubeville," Rae Samuels, Santos and Hayes, Scotch Lads and Lassies, Seabury and Shaw, Blossom Seeley and Company, Allan Shaw, Lillian Shaw, Al. Shayne, Sheehan and Regay, Eva Shirley, Smith and Austin, Jean Sothorn, Frank Stafford and Company, Stanley and Birnes, Stan Stanley Trio, Al. and Fanny Stedman, Sully, Rogers and Sully, Thomas Swift and Mary Kelley, Swor and Avey, Flo Tempest and Company, Herman Timberg, Joe Towle, Dorothy Toye, Helen Trix and Josephine, Sophie Tucker, Claude and Fannie Usher, Van and Schenck, Vaughn and Dreams, Watson Sisters, James Watts and Company, Walter Weems, Ben Welch, Willie Weston, George White and Girls, George Whiting and Sadie Burt, Williams and Wolfus, Wilson and Aubrey Duo, Jack Wilson and Company, Wilton Girls, Britt Wood, Bessie Wynn, Margaret Young.

### TOWNES FINE REFUNDED

The \$25 penalty imposed on Sidney Townes by the management of the Tower Theatre, Camden, N. J., a couple of weeks ago has been refunded. The fining of Townes was brought about by his arrival at the theatre too late to make his program spot. Townes claimed that he took a ferry boat from Philly to Camden, and the boat got stuck on a sand bar in the middle of the Delaware. He explained the circumstances to Buck Taylor, manager of the Tower, he claims, and was informed that he might close the show. The manager added at the time, Townes claims, that "it would cost him something." This subsequently turned out to be a \$25 penalty.

Townes could not see it exactly that way, however, and laid his case before the N. V. A., which, upon investigating the matter, was instrumental in having the fine called off.

### WOULDN'T STAND FOR CUT

Marietta Craig and Company have registered a complaint against a Glens Falls, N. Y., theatre, charging that they accepted a contract from Walter Plimmer to play the house recently and, after giving one performance, the management informed the act that it would have to stand for a five dollar cut or close. The turn refused to accept the cut and quit.

### RELEASE NEW MUSICAL ACT

Hyman Adler is rehearsing a new musical act called "The Runaways," which is scheduled to open Dec. 13 at Loew's Delancy Theatre. The lyrics are by Lolla Brett, and Cortland Sanders is responsible for the book and score. Besides Adler, the cast includes Emily Montrose, Edith Cavanagh and John Darby.

### HARRY COOPER IS SUED

Harry Cooper wanted to honor Sam Downing last March, so he arranged to give a beefsteak party, which took place at Edward H. Terp's cafe in East Twentieth Street, where Cooper invited twenty people to help him pay homage to his friend.

But, says Terp, in the suit which he filed against Cooper in the Municipal court through his attorneys, H. J. and F. E. Goldsmith, the sum of \$183 was not paid, the same being still due and owing for the rations provided on that festive evening.

And last week a judgment was entered against Cooper by default for \$203.12, which includes interest and costs on the amount which Terp says Cooper asked him to collect from Harry Weber, but which Weber refused to pay, informing Terp's attorney that he wotted not of any such sum in behalf of Cooper.

### LAYS CLAIM TO DOHN'S TRICKS

Julius Newman has written a letter to the N. V. A. in which he alleges that Robert Dohn, the strong man, is doing two tricks which he (Newman) claims to have originated several years ago. One of the tricks Newman describes in effect as "hitting two sticks together to the time of a tune," and the other as "walking across the stage with two boots on, and losing one." Both the tricks are alleged to be used for comedy purposes. The N. V. A. Complaint Board will investigate.

### GOETZ ACT NEEDS FIXING

After opening in Jersey City "A Toy Romance," the new musical act of which E. Ray Goetz and Raymond Hitchcock are the producers, was sent back to New York last week for re-casting. It was written by Glen McDonough and E. Ray Goetz. Frank McCormack staged it. In the cast are Francis X. Donegan, Dorothy Curtis, Maurice Diamond, Helen McMahon, Sammy Burns and Dick Watson.

### CLAIMS TEAM TOOK HIS ACT

Harry West has filed a complaint with the N. V. A. against Wells and Crest, charging that the latter team is doing his act. West alleges that he was in Chicago about a year ago, and that he rehearsed a member of the team with the idea of using him in the act. West does not state which member of the team he rehearsed, but makes his complaint against the act as a unit.

### DAVIDOW BOOKING BAYES ACTS

Ed. Davidow is booking the Sunday shows at the Nora Bayes Theatre, the first of which was given last Sunday night with the following bill: Nora Bayes and Irving Fisher, assisted by Harry Akst, Lew Cooper, Charles Alcott, Lloyd and Wells, Willie Solar, Josephine Davis, The Sheltens, Brown Sisters, Marguerite Calvert.

### GREEN BOOKING PUTNAM

The Putnam Theatre, Brooklyn, after being closed for seven months, re-opened last week and is being booked by Dave Green. Six acts, three white and three colored, are being presented on the split week plan. This is the only house in Brooklyn operating under this policy.

### JOAN SAWYER HAS NEW ACT

Joan Sawyer will make her reappearance in vaudeville, probably opening this week, in a new act written for her by Wilson Mizner. She began rehearsing the act last Saturday and will be supported by Arthur Ashley and Alfred Newman, "The Boy Pianist."

### KELLY IN THE HOSPITAL

John T. Kelly, formerly of Kelly and Ryan, is a patient in the Postgraduate Hospital, New York.

### FAY GETTING BUSY AGAIN

PROVIDENCE, R. I., Jan. 6.—Samuel Fay, proprietor of Fay's Opera House here, is reported to be again contemplating the starting of a circuit of vaudeville houses throughout New England and upper New York state.

Over a year ago, Fay, who was said at the time to be backed by a millionaire dry goods firm here, threatened to establish a chain of houses and retained counsel to start a legal action against several circuits which, he claimed, were discriminating against him in bookings. After considerable bluster, however, the matter came to no head and was finally dropped.

Now, though, it is said that he has obtained a house in Rochester and, because it is so far from Providence, wishes to secure leases in a number of other cities between here and there in order to break the jumps of a number of acts he wishes to book. It is said that he recently made a visit to New York to consult with several agents there regarding the matter.

### TROUBLE OVER COMEDY SONG

Jack Symonds, the singing comedian, lodged a complaint last week with the N. V. A. against Adams and Guhl, the black-face team, alleging that the duo is singing a song belonging to him entitled "The Dreams of Prominent People Going to Heaven." Symonds claims that he purchased the song in question from Henry Frey, paying \$100 for the same. Symonds used it first at the American Theatre, New York, in 1915, he further asserts, and inasmuch as he has not given Adams and Guhl permission to sing the number, has asked the Complaint Board to restrain them from doing so.

### MOSS DISCOVERS SINGER

B. S. Moss discovered what he thinks is a "find" last week in Florence Reutti, whose features are as familiar as a poster girl for a nationally advertised tire.

Moss staged a vaudeville show for the entertainment of wounded soldiers from the Polyclinic Hospital at the City Athletic Club. Miss Reutti, unknown to him, volunteered to appear on the bill and, to the surprise of all, revealed a rich clear soprano voice and pleasing personality. Moss promptly placed her under contract, and is to manage and direct her professional affairs.

### SOLDIERS SEE SHOW AT PALACE

After having been taken off the stranded transport Northern Pacific last week one hundred and twenty-six veterans of the Eighth Trench Mortar Battery saw their first show in a year at the Palace on Saturday. Captain McCormick was in charge of the men, who were given a rousing reception by the audience. Captain McCormick made a speech of thanks. At the Hotel Imperial on Saturday night the soldiers were given a dinner.

### ALBEE PROTECTS RATS' BONDS

Fulfilling his statement of a year ago that the holders of bonds of the White Rats' Club House were to be paid in full, and that they should not sacrifice them, E. F. Albee has arranged that one-third of the total amount of outstanding bonds has been paid to the Columbia Trust Company, as the trustee under the Deed of Trust, for pro rata distribution among the holders of the bonds, and has also provided for the payment of the interest due January 1, 1919. Moneys for these purposes were deposited with the Columbia Trust Company last Saturday.

### GLADYS ARNOLD IN HOSPITAL

Gladys Arnold, the vaudeville performer, is ill at present in the Neurological Hospital, 149 East Sixty-seventh street, New York, and would like to hear from her friends in the profession.



# VAUDEVILLE

## PALACE

The Yip Yip Yap Yankers, the soldier acrobatic act from the Irving Berlin show "Yip Yip Yaphank" in "A Day in Camp" opened the show and scored a hit from the rise of the curtain. Sergt. Frank Melino, an acrobat of exceptional ability, is featured in the act which will be further reviewed in the New Act Department.

Edwin George, a comedy juggler, followed and scored with several well executed tricks.

Lois Josephine and Tyler Brooke, with Ted Shapiro at the piano, offered a well put together routine of songs and dances. Brooke, who is fast recovering from the vocal indisposition with which he has for several weeks been suffering, put his songs over well and makes a fine partner for the talented Josephine. The Valentine number gave her an excellent opportunity to display some beautiful costumes and her dancing is always a delight. The "Blushing Bride and Groom" number, which closes the act, and the "Rose Covered Shack" for an encore, were finely done.

Mlle. Nitta-Jo, the French descriptive singer, back at this house for the second time this season, enjoyed the distinction of completely stopping the show after the delivery of repertoire of French and English songs, of which the audience could not hear enough. Opening with a French number, she then sang "Kisses" in English, followed by another French number. Then came a canoe number assisted by a girl in a box, "Over There" and "Sorry I Made You Cry" in rapid succession with "Jim" for an encore. With the lights lowered, the audience demanded more and called for "Marseillaise" and "Madelon." The latter number she rendered in English and left amid insistent calls for more.

Leon Errol, in his second week, got all the laughs of the first part in his clever "Guest" offering. Errol has put together the best laughing bits of the Broadway productions in which he has been seen recently and, as a result, has a sketch which commences with laughs and steadily increases until the finish. His falls, blunders of speech and gait, are the funniest things vaudeville has seen this season.

Lyons and Yosco opened after intermission and scored with their songs and instrumental selections. Two new songs of their own composition are well written, melodious and aroused considerable applause. The "Toast" number, at the finish, caught the many soldiers and sailors in the house just right.

Lady Constance Richardson, after an absence of five years, is back with a repertoire of five classic dances executed to the music of Debussy, Delibes and Beethoven. G. Ferrari, her conductor, gave an excellent rendition of the selections and the programme was mildly interesting. It will be further reviewed under New Acts.

Lew Dockstader, with some of the best material he has ever used, scored one of the outstanding hits of the big bill. As the political boss, he touched satirically upon a score or more of the important events of the day. The Kaiser, President Wilson and his trip to Europe, prohibition and a dozen or more topics were the subject of his remarks, which had just enough humor, combined with the satire, to make his entire performance one of the most entertaining portions of the performance. A prohibition song, with a dozen comedy choruses, got plenty of applause at the finish.

Nan Halperin, showing her new act for the first time at this house, found a big welcome awaiting her when she came on. Her act, quite the best thing she has ever been identified with, was a delight from start to finish and the clever songs, combined with her fine rendition, carried the talented young woman over to a big success.

Joe Jackson found the closing position a difficult one and his comedy bits with the wheel failed to hold the audience.

W. V.

## VAUDEVILLE REVIEWS

(Continued on page 8)

### COLONIAL

The S. R. O. sign was hung up before the show started. The entertainment consisted of the best vaudeville material and although the audience did not warm up to the early acts many offerings scored substantial hits.

The pictures opened and were followed by Rose and Ellis. Rose, the straight man, is the principal performer executing many difficult jumps in and out of barrels. The leap from three high to a barrel on the stage while blindfolded, was remarkable. The comedian in white face proved to be a female. The act is a corking opening turn.

Weber and Ridnor offered songs and dances that were well done, especially the dancing portion. They are youthful looking and have an act that is fast and contains stepping of the unusual sort.

Toto and Company were on too early to get the desired results. However, the clown contortionist scored a solid hit. The act will be reviewed in the New Act Department.

George MacFarlane started slowly but, through showmanship, gained the laurels of the first half. He is an excellent singer, putting his numbers over with a bang and told a few stories that were well delivered and caused much laughter. His manly appearance, together with a happy smile, put him over. Harry De Costa accompanied him in expert fashion.

A new Harry De Costa song sung at the act's close scored a big hit.

Mrs. Gene Hughes and Company offered "When He Comes Back" a comedy war playlet that is up to the minute and tells of a young American officer who returns from France with a French wife. Mrs. Hughes read her lines to perfection and was given good support from her company, especially the lady who portrayed the wife. The audience liked the playlet and showed much appreciation at the finish.

Ben Bernie opened after intermission and carried away the big hit of the show. This chap has a personality that radiates and plays the violin like a master. His imitations were received with thunderous applause and the "gags" were met with laughter that shook the house. Bernie has a way of fanning himself with his "fiddle" that adds class to his splendid offering. He was compelled to make a speech before the patrons would permit him to depart.

Mr. and Mrs. Jimmy Barry, held over for the second week, were liked, and scored with their "rube" offering.

Muriel Worth, assisted by two lady violinists, have one of the prettiest offerings of the season. Miss Worth is a wonderful dancer and truly knows her art. The toe work was remarkable and the costumes and setting in full accord with the balance of the act.

Pat Rooney and Marion Bent are favorites with the Colonial patrons and their every move and song went over. Pat is telling a few "Ford" jokes that don't belong. He is also doing impersonations of dancers and, at the Monday afternoon show, imitated Frisco and Louis Mosconi. The former was excellent, but the Mosconi bit was a trifle too difficult. The "Rosie O'Grady" song and dance is retained and sent them off to a solid hit.

George N. Brown was interrupted by Rooney while making the announcement in reference to his training machines, and all through the turn the latter delivered impromptu comedy that was a scream.

Jimmy Barry, attired in tights of many hues, and Rooney, as his opponent, walked on the machines while Brown worked up the laughs. In the history of the Colonial Theatre there never was a closing act that held them in or one that contained more real comedy than George N. Brown and Company.

J. D.

### ORPHEUM

In number one position, Raymond Wilbert, with an act called "On the Golf Links" pulled down a well deserved hit. He presents his act attractively, and this, in conjunction with his cleverness as a juggler and hoop roller, is always sure of winning favor.

Walter Clinton and Julia Rooney, in "After Dark" pleased so well they were forced to take an encore. They opened with a little talk, went into song and then danced. Miss Rooney then had the stage to herself to give an imitation of her brother Pat dancing, for which she received hearty applause. Clinton followed with a song and dance at the finish of which he was joined by Miss Rooney for more singing and dancing. They do clever foot work, the dancing of Miss Rooney being remarkably like that of her well known brother.

Leona Stephens and Len D. Hollister won decided favor with their sketch "Out in California." The action takes place in two, with a special set showing two cottages. At the opening, Hollister enters and, after trying to get into each house, sits on the steps of one. Miss Stephens then enters and, after failing to get into one of the houses sees Hollister and some good comedy dialogue ensues. Following this, Miss Stephens then sings a medley of modern and old time songs, giving imitations of Eddie Leonard, Blanche Ring, Chauncey Olcott and Bonnie Thornton. This is followed by more dialogue. They finish with song and dance. The skit opens in one, goes to two, and closes in one.

Al Shayne, assisted by a performer in the orchestra pit, scored the laughing hit of the show and took two encores. Just why Shayne does not bill the performer who assists him is a question he only can answer. In his line, Italian character, the man is quite as clever as Shayne is in his, and it is almost a 50-50 proposition between them, as fun-makers.

Bessie Clayton, assisted by Elisa and Eduardo Cansino, Tom Dingle, John Guiran and Frank Hurst, presented her "1919 Dance Revue" next to intermission and won her full meed of approval. The Cansinos, Dingle and Guiran also scored hits.

The Royal Gascoignes presented their out of the ordinary juggling act and found much favor. The man of the act does the work and the woman merely assists him. Gascoigne is an adept at juggling and injects plenty of comedy into his performance, so that he wins both laughter and applause. The somersaulting of the dog, Bertha, was also an applause getter.

Jimmy Lucas, assisted by Billy Frisch, in a piano and song act, scored a great big hit. The audience liked them so well they were called upon to take two encores. Lucas sang five songs and, for his last encore, a veteran of '61, planted in a box made a few remarks and "talked" the verse of the last song Lucas sang. It was a hurrah finish that drew hearty applause.

"What Girls Can Do," presented by seven girls, closed the bill and held the audience in to the finish. Opening in three, the girls sing a song about the boys over there. Then, in one, the girls, dressed in costumes representing the Y. M. C. A., Salvation Army, Munition Workers, Ambulance driver, Messenger and Cook, do specialties of songs and dances, the girl dressed as the cook doing a remarkable limber jointed dance. The next scene, in three, represents a Y. M. C. A. hut at the front. In this scene, Adelle Cleaves sings and plays the violin. The Warren Sisters sing. Queenie Dunbar dances and works on the wire and the two Morin Sisters dance. The act ends with a chorus number.

E. W.

### ROYAL

With Belle Baker and Frisco seventh and next-to-closing, respectively, the second section of the bill possessed a much heavier punch than the first. These two, head-lined, cleaned up the applause, although Toney and Norman, in the fourth spot, and Rice and Werner, after intermission, also did well.

The Pickfords, comedy manipulators, opened the show with a number of well executed stunts, the man being practically the whole act. This turn has been opening bills over the Keith circuit for some time and always achieves the same success in the initial spot. The last two stunts performed by the man are particularly meritorious.

Harmon and O'Connor, two women with likable personalities, sang a number of songs and filled in with some comedy. They started with a harmony number, singing one of Al Jolson's well known songs from the wings. The piano moving bit, a corking piece of comedy, drew laughter and they finished with several songs, a "blues" number going especially well.

Loyal's dogs, with Toque featured, performed a number of feats that showed remarkable training. A canine perched on a pedestal above a bicycle upon which a woman rode, caught a number of oranges, knives and hoops thrown at him and later turned a number of somersaults while making long leaps through the air. A sort of mock execution also proved interesting.

Jim Toney and Ann Norman, the former drawing laughs with his ridiculous antics and ferocious expressions and the latter supporting him well got a big hand. They worked up a good argument at the start and drew several laughs with the "You Know What I Mean" section. An eccentric dance of a farcical nature of Toney registered a hit and some slapstick at the finish was liked. But some suggestive pantomime toward the end could well be eliminated.

Crossby's Corners, a rube act, kept the crowd in good spirits, the entire offering being a display of jollity and humor. The opening scene took place before a drop representing the entrance to a village fire house with the chief and constable talking over the coming "shindig." The main part of the act took place within the house, where a number of gags, some songs and the blaring of a brass band that pierced the echoes of the more or less peaceful Bronx were offered.

Roy Rice and Mary Werner, a man and woman blackface comedy act, opening the second part of the bill scored an unusual hit with their crossfire dialogue and the "gentle" way in which they knocked each other about. Both are earnest, hard-working performers and have a fine vehicle. The clever duo walked away with laugh-getting honors and deserved every bit of the applause which fell to them.

Belle Baker, now in her second week at this house, came in for her usual big reception. She started with a current popular hit and followed with a Hebrew character number. Arrayed in a gaudy "wop" make-up, she sang an Italian character selection. Another Hebrew number concluded the act and she was then obliged to start with the encores which have come to be practically a part of her offering. They were still applauding her when Frisco went on.

Assisted by Loretta McDermot, Frisco did a number of impersonations and dances in the manner that has made him famous. Bert Kelley's Jazz Band produced the music and proved that it is indispensable to the offering. Frisco has a capable assistant in Miss McDermot, who is in no small way responsible for the success of the act.

The International Five had the closing position, an exceedingly difficult spot on this bill, but made good with a series of dazzling whirls, handstands, lifts and feats of strength. Jean Duval was originally slated to close, but the change was made at the last minute.

I. S.



# VAUDEVILLE

## RIVERSIDE

Collins and Hart, the burlesque strong men opened the show and with their novel tricks won considerable applause and laughter.

Harry Krantz and Bob La Salle sang several popular numbers and introduced a good dancing bit at the act's finish which brought them back for another song and more dancing. The dance steps are the best portion of the act and held until near its close carry the boys over well.

The Mosconi Brothers assisted by their sister, Miss Verna, scored the applause hit of the first part with their dancing act, which has been so successfully presented in nearly all of the local big time houses. Few dancers can compare with the talented brothers who have put together an act which from the rise of the curtain until its fall on the final number moves with marvelous speed, and every second is filled with action.

Milo, with his surprise entrance, got a big hand and the interest he aroused at the beginning of the act did not decrease as he went through his routine of songs, whistling and imitations. A "Rose" ballad well rendered brought him much applause and the whistling chorus sent him off to a substantial hit.

John Hyams and Leila McIntyre bill their little piece "Maybloom," a model playlet, and never was a vaudeville offering better named, for it comes as near to being perfection as one can imagine. Its staging is exceptional, its plot consistent, well worked out and excellently acted by as clever a young couple as can be found on the vaudeville stage. Although there are but two musical numbers in the piece, a musical director is carried and as much attention given to the musical portion of the playlet as though it depended entirely upon that feature instead of its being but incidental to the development of the little plot. Playlets such as "Maybloom" are all too rare these days and the success with which the sketch has met during the entire two seasons it has been presented is well deserved.

Fritzi Scheff, the former light opera prima donna, opened after intermission and rendered a programme of semi-classical and popular numbers. Miss Scheff was clad in a gorgeous gown of a warm tan shade upon which various colored light were thrown as the act progressed, giving the affect of costume changes. The warmth of color suggested by the prima donna's gown, did not unfortunately extend to her voice, which is cold and metallic and lacking in sympathetic quality. Her enunciation is also faulty and vaudeville audiences which have heard so much good singing recently demand something more than mere vocal brilliancy. The "Kiss Me Again" number from "Mlle. Modiste" sang at the act's finish was well applauded.

Harry and Ann Seymour at the night performance were moved down from the fourth position, doubtless on account of there being a bit of dancing in the Seymour turn and few dancing acts would care to follow the Mosconis. The man does a fairly good bit of soft shoe dancing and the woman does several grotesque comedy bits in addition to giving an imitation of Grace La Rue, the late Anna Held, and Eddie Foy in songs with which these stars have been associated. The imitations could hardly be called faithful, although the young woman worked hard to get them over. The apparent earnestness of the young couple was responsible for considerable applause at the act's finish.

Leon Errol, doubling at the Palace this week, brought his humorous fit of inebriety to the uptown house and duplicated the laughing hit scored earlier in the evening. Errol's act is a riot of laughter from beginning to end and his conception of the drunk who staggers in his speech as well as his walk was productive of such gales of laughter as seldom are heard in vaudeville or, in fact, any other theatre.

W. V.

## VAUDEVILLE REVIEWS

(Continued from page 7 and on 32)

### ALHAMBRA

The first position on this week's bill is held by Frankie Wilson who presents what she calls "A Modern Mirage." It consists of a series of still pictures in colors thrown on the screen with herself posing in each. The pictures, twenty-eight in number, include a wide range of subjects, several of which are Nymphlike while others are war subjects. The pictures are well worked with fade-aways and were fairly well received on the whole, those relating to the war getting a good hand.

Lieuts. Schram and Armstrong presented a piano and song act. Each appeared in uniform. Their act consisted of four songs and, for an encore they gave another number. The boys were well liked and heartily received.

Le Maire and Hayes, in their black face skit "American Aces and Spades" were a big laughing success. They are clever performers, have good comedy material and deliver it in a way that is sure to win laughs.

Claudia Coleman, in number four position, scored one of the big hits of the bill. She gave a series of impersonations which included a hotel gossip and a week old bride. She then took the members of a women's club and drew the intellectual woman, the timid wife, the woman from the country and others. The girl at the music counter of a ten cent store, the young girl studying music and the cabaret singer were other subjects. Miss Coleman is an artist in her line. She is a clever impersonator, has remarkable control of her voice, changing it to suit each character. Facial expression is another art of which she is mistress. Combined with her ability is a most pleasing personality.

Joe Morris and Flossie Campbell were seen in "The Avi-Ate-Her." They opened with a line of comedy dialogue, which gave way to a song by Morris. Miss Campbell then sang and her partner appeared in a second tier box, knitting for the soldiers. After some talk between them they sang. Morris then returned to the stage and they finished with a song. They won much applause and could easily have taken an encore. Miss Campbell is pretty and has a pleasing personality and Morris is a good comedian and dancer.

On next to intermission Wm B. Friedlanders "Sweeties" met with success. Lilian Berse as Jeannette; Al Warner as the Captain; Frank K. Evia as the Marine; Jack Weiner, as the Ace, and James McCue as the Blue Devil all did well. McCue's description of "My France" was particularly well delivered and the singing of all was good.

Harry Madison and Gene Winchester opened with a song and dance. They then indulged in comedy talk and followed with some burlesque magic that drew laughs. After more comedy talk one of the team played a ukelele while his partner did an eccentric dance. For an encore, they gave a burlesque bit on a scene from "Quo Vadis." For this, the motion picture of an express train was thrown on the screen, the train coming head on. Just as the train is almost upon them it reverses and going backwards is soon lost to view. The act is nothing but nonsense from start to finish but it is well done and drew plenty of laughs.

Emma Haig and Lou Lockett presented their song and dance creation which began with a song by Lockett. Then he sang a number in which he described several dances and she danced them. They gave six other dances and closed their clever act to applause.

The Klein Brothers, Al and Harry, in their comedy talking act, scored heavily and Tarzan closed the bill, the same big sensational success the act has been all season.

E. W.

### EIGHTY-FIRST STREET

(Last Half)

The house was fairly well filled when the Princeton Girls opened. There are five of them, three violinists, one pianist, and one girl with an exceptionally good voice. They arranged their numbers nicely and were liked.

Ward and Pryor followed with a comedy skit and scored. They made a slow start, as their opening jokes are poor. Miss Pryor has a good voice for the kind of songs she sings and knows how to put them over.

Dave Ferguson and company presented the late Bobby Matthews sketch called "The Rounder of Broadway," and it was the best number on the bill. The drop shows Broadway and Forty-seventh St. exactly as it was a year ago. The "Rounder" delivers a lecture on the different types to be met in Broadway's night life. He produced a cop, an old actor, a "snowbird" and a female pickpocket. The act is good, inasmuch as it is not too serious and contains a good number of laughs.

Bobby O'Neil, assisted by Evelyn Kellar followed intermission with a song skit that has been seen before. They scored, however, as they have good voices, and O'Neil is a good dancer.

Al Shayne closed the bill with a riot of laughs. He plants his partner in the orchestra. The partner starts an argument with Shayne about music. He gets the orchestra leader to remonstrate with him and kept the audience fooled to the end of their act.

G. J. H.

### MAJESTIC (CHICAGO)

Simmons and Brantley did some fancy skating that was thoroughly appreciated.

Adrian was ably assisted by stage hands in his offering of songs and the act scored. "Married Via Wireless" was worth while and held the attention of the audience from the outset, Sandy Shaw finding favor by reason of the cleverness he displayed in the playlet.

Joani and Berry sang opera selections in tones that left no doubt as to the high caliber of their voices. Their offering was very favorably received.

Little Billy established himself greatly in the favor of the audience with his song and dance offering.

"The Miracle," a mental telepathy offering, was puzzling, but proved to be intensely interesting.

Eva Tanguay distinctly proved that she is vaudeville's pride. She scored a tremendous hit and offered two speeches in conclusion.

Pederson Brothers closed with a clever display of aerialistic feats.

H. F. R.

### McVICKERS

(Chicago)

Tyler and Crolins opened with snappy talk and nutty antics.

Cleora Miller Trio scored the honors of the bill with their offering of syncopated and classical selections which they played on brass instruments.

Jarrow proved decidedly clever with his sleight of hand tricks that won him many admirers.

Ebrey Sisters, with a singing and dancing act impressed the audience favorably with their offering.

Paula executed a series of difficult feats on the trapeze and registered distinctly, which was as it should be.

Clark and Verdi, delineators of Italian characters, were accorded full honors for their clever comedy work.

Winter Garden Arena proved to be a snappy girl aggregation that displayed plenty of life.

H. F. R.

### PROCTOR'S 23RD STREET

(Last Half)

The Gibson Girls started the show going with their banjo and guitar. They should stick to their instruments and leave singing to those who have voices.

Thornton and Thornton have an old act, but it scored through the manner in which it was put over. The songs and the singing itself were fairly well done.

Nancy Boyer and company made a hit with a sketch, which is fully reviewed under New Acts.

Reed, La Mont and Henkel have a neat little act, and, if the girls' voices were stronger, it would score much better. The man's dancing is fair and his violin playing was liked. They have a good variety of songs that are brought out nicely.

Espe and Dutton have one of the best acts of its kind seen in a long time. They start with some singing and dancing that is good, and from that the setting goes to two special. There, they have a battle-ship scene and their apparatus is the cannon balls and other heavy material on the deck. The juggling with the iron balls and the manner in which one caught them on the back of his neck was very well done.

Howard and Sadler scored with their song cycle. The singing is good, as one has a deep male voice and the other a clear female tenor. However, a change in their comedy would be acceptable, as they have been using the same stuff in every circuit they've played in for the last few years.

Andy Rice followed with his Hebrew monologue in which he told all about Sadie Cohen's eighteenth birthday party. The monologue is fair, but gets monotonous toward the latter part.

Clayton, the mystic, closed the bill and kept every one in suspense and wonder at his mind reading ability.

G. J. H.

### FIFTY-EIGHTH STREET

(Last Half)

The Wheeler boys headed the bill in a number of dazzling whirls, somersaults, hand-stands, hand-to-hand lifts and other feats. The act, which is full of speed and action from start to finish, received a big hand and was one of the hits of the program.

Jeanette Childs sang a number of songs and filled in with dancing. She is a talented performer and has the makings of a good act. But some of her numbers are a bit too long and become tiresome.

Burt and Rosedale won favor with a comedy skit. Burt is a good comedian and has good support. There is something droll about him that enables him to get laughs where another performer might fail. Also, there are bits in the act that are rather old and could be improved. But they made the best of the material at hand and were liked.

Hanvey and Francis, the former a good-natured looking stout man, and the latter a woman, sang a number of songs and gave some comedy talking. Their starting song, a humorous one to the tune of the sextette from "Lucia," drew a few laughs. An argument, where the man replied to his partner with snatches from popular songs, was a scream. They finished with a popular ballad.

Edwin and Lottie did a number of dances and sang two songs. They started with a double dance in one. A different drop was then lowered and the man sang a song about prohibition. Before another drop, Lottie then sang an American folksong. The drop was then lifted and, in a specially set winter scene in three, they did some clog dancing.

Stan Stanley, in the next-to-closing spot, captured the laugh-getting honors. Stanley, seated in the audience, had an easy time of it and had the crowd giggling throughout.

Vim, Beauty and Health is the name of the last act, in which two men and a woman-performed some stunts on the flying rings and some startling lifts. I. S.



# VAUDEVILLE

## LADY RICHARDSON

Theatre—Riverside.  
Style—Classic Dancing.  
Time—Twenty minutes.  
Setting—Special.

Lady Constance Stewart-Richardson is, according to her billing, the granddaughter of the Duke of Sutherland and a daughter of the Earl of Cromartie. Her titled husband was killed at the battle of Ypres, and this is her first American appearance in five years. Following this engagement she is going to Siberia for the Russian War Orphans' Relief Fund.

Lady Richardson's act consists of five classic dances accompanied by the melodious strains of such great composers as Rossini, Debussy and Delibes. The first she calls "Nymphs and Fauns," the second "The Noon Worshipper," the third a Greek Piping Dance, the fourth "The Song of the Haulers on the Volga" and finally "Valse Triste."

Lady Richardson is a woman of striking appearance, tall, dark and beautiful, and possesses considerable talent. Unfortunately, however, her act is poorly arranged, and in it are several long waits between the dances. Stage waits in vaudeville turns are always dangerous, and Lady Constance's offering is no exception. On two occasions between the dances the audience grew restless and moved about, while some few present laughed aloud, all of which detracted from the dance which followed.

Some of this laughter continued after the lady made her reappearance and for a moment the act seemed in danger. However, quietness was finally restored and the act went on.

Either the introduction of other dancers or some musical novelty is needed to keep up the interest, which, during the time she is off the stage, is bound to lag.

## MADAME MARCO

Theatre—Proctor's 125th Street.  
Style—Singing.  
Time—Ten minutes.  
Setting—In one.

Mme. Marco is, as she announces, the oldest singing actress on the vaudeville stage, having arrived at her sixty-fifth birthday last January. After this announcement, she flashes some programs on the drop, showing that forty years ago she led her own opera company through Europe and the United States. For a woman of her age, her appearance and personality is remarkable; in fact, no one would believe her to be more than forty-five years of age. Her voice is clear and can be heard in all parts of the house, and sounds more like a young girl than a woman anywhere in the vicinity of her years.

After singing a few songs, she ended her act, but was not allowed to leave without an encore.

## SIDNEY PHILLIPS

Theatre—Harlem Opera House.  
Style—Harlem Opera House.  
Time—Twelve minutes.  
Setting—In one.

Accompanied by his own pianist, Sidney Phillips sings a number of clever songs and tells a number of stories. His songs and singing are good, his way of sending the gags across is also above par and his talking material is particularly good. He has selected a number of army stories and, while most of them have been told before on the same stage, he puts in his original variations and gets laughs.

He starts with a popular selection and follows it with an Irish character song. He then talks for a while and, after he has put the audience in good spirits, sings one of Al Jolson's songs imitating the mannerisms of that performer. He concludes with a patriotic poem. I. S.

## NEW ACTS AND REAPPEARANCES

### YIP YIP YAPHANKERS

Theatre—Palace.  
Style—Soldier Act.  
Setting—Special.  
Time—Fifteen Minutes.

Ten soldiers who formerly appeared with the "Yip Yip Yaphank" show have in "A Day in Camp" a clever offering which does not need soldier atmosphere to carry it over, for it could easily hold down a late position on any vaudeville bill on its merits alone.

The act opens with a drill, after which one of the men does a yodling bit, playing his own accompaniment on the guitar. He is joined by a dancing violinist who does some clever eccentric steps and from this moment, the act becomes a fast smoothly running bit of entertainment which never lags for a second.

A clever burlesque wrestling bit got plenty of laughs and was followed by some well executed acrobatics in which all the men joined. After this, the men went into some remarkably well done tumbling bits which aroused much applause at the finish.

Sergt. Frank Melino, an acrobat of exceptional ability, is featured in the act, and his work, as well as that of one or two more, stood out prominently. The uniforms, together with the announcement that every member of the act has a service stripe when coupled with the fact that it has decided merit from an entertaining standpoint, make of it a fine offering.

W. V.

### TOTO AND COMPANY

Theatre—Colonial.  
Style—Contortion and Comedy.  
Time—Eleven Minutes.  
Setting—Special, in One.

After playing a season on the Orpheum Circuit Toto is offering one of the best comedy contortion acts of the decade.

When the curtain rises, a special set with Cupie figures on a shelf, up-stage, is brought to view. The Cupies dance and, although not in keeping with the balance of the act, are a novelty. A miniature automobile is then brought out and Toto makes his entrance from the machine. He is attired in grotesque make-up and a red wig with a suit many sizes too large. He bends and twists his body in almost unheard of shapes, getting laughs in abundance. An assistant, a powerfully built man, tosses Toto about the stage as if he were a bundle of rags. The comedian employs a shrill whistle to call the attention of his assistant whenever he desires his help.

Toto then puts on a pair of shoes, the soles of which are about two feet long and on these he walks and jumps and takes falls truly marvelous. The act is sure fire and will undoubtedly score on most any bill.

J. D.

### FENTON AND FIELDS

Theatre—Keith's Royal.  
Style—Comedy.  
Time—Fourteen minutes.  
Setting—In one.

Fenton and Fields scored a hit here with their comedy singing and dancing skit. They start with an argument and a song off stage that immediately aroused interest. They then delivered some jokes and comedy, most of which are old, but scored through the manner in which they were put over. The dancing is very good and their antics a delight. They were not permitted to leave the stage without giving a few encores.

G. J. H.

### BUD AND JESSIE GREY

Theatre—Fifty-eighth Street.  
Style—Comedy skit.  
Time—Fourteen minutes.  
Setting—Special.

Bud and Jessie Grey are presenting an act which includes singing, dancing, comedy talking and some cycling stunts. None of these bits are very well done, the act possessing little that goes to make up a good offering. The talking is particularly poor, there being a cynical trend throughout which is displeasing, while the efforts at comedy are wasted.

The curtain rises on a specially set scene in four that gives the impression the offering is to be a cycling act. A contrivance representing a taxicab rolls in and the girl member of the team asks to be driven to the theatre, whereupon they introduce some familiar dialogue about the paying of the fare. She then enters the cab and it rolls away leaving her seated on a chair.

Stepping forward, while a drop is lowered, she then sings a song in one, after which the man enters and starts another argument, to which his partner replies with what is a cross between sarcasm and ridicule. He attempts to provide fun by "showing her how to sing," which he does by uttering ear-piercing yells. They follow with an eccentric dance and sing a patriotic song, which is about the best part of the offering.

The drop is then raised and the man does a few cycling stunts, to which they prefix the well known "It's a good trick if I do it."

I. S.

### SWIFT AND DAILY

Theatre—Fifty-eighth Street.  
Style—Musical novelty.  
Time—Sixteen minutes.  
Setting—Special.

Performing before a special drop representing an automobile accessories and musical store, a man and woman offer a musical novelty that should find plenty of work hereabouts.

The man comes out first and, after some patter, sings a little song and plays a little tune on horns concealed about his clothing. He produces sound by squeezing the bulbs at the ends of these horns and does it in a manner that draws laughs.

Miss Daily then appears and, after some dialogue that is rather dull, they play a popular tune, using the cornet and flageolet. Donning a peculiar glove arrangement, little horns being concealed in the finger-tips, they then play a tune by pressing on the fingers of the gloves.

Swift then plays a tune on an arrangement of what resembles auto horns placed on a table, and they conclude with a saxophone duet, the man using a peculiar form of the instrument. The number was well liked.

I. S.

### RASSO AND CO.

Theatre—Eighty-first Street.  
Style—Juggling.  
Time—Eleven minutes.  
Setting—Full stage.

Rasso and company's juggling act is good as juggling acts go. Rasso is the juggler and a young lady his "company." He has some unusual apparatus and most of his stunts are very good. In one of them he juggles an iron ball, an egg and an apple core at the same time. He ends with balancing a whirling table on a board on his chin.

G. J. H.

## SAM EDWARDS & CO.

Theatre—Twenty-third Street.  
Style—Comedy playlet.  
Time—Fifteen minutes.  
Setting—Full stage.

Sam Edwards, assisted by a man and woman, is presenting a sketch that possesses humor, keeps up interest of an audience, and is well acted. Edwards, in the role of the father, is particularly good, his acting being natural and not overdrawn. The young lady who takes the part of his daughter-in-law holds up her end creditably, but the man playing the part of his son could improve the manner in which he delivers his lines.

Rosensweig's son has run away from home, making an apparently unhealable breach in the relations between himself and his father. In addition, he has married Fannie Goldstein, professionally known as Miss Conley. Time has passed and young Rosensweig has become the world's champion lightweight, fighting under the name of "Scrappy Hogan." His father is in bad straits and an immediate foreclosure of his property is threatened.

The greater part of the playlet hinges about the efforts of Mrs. Hogan to reconcile father and son. Rosensweig pulls out a strap and promises that if he ever sees his son again he will give him the beating of his life. When Hogan appears, however, Rosensweig welcomes him and accepts the financial aid which the latter offers him.

There is one scene, between Hogan and his wife, that could be cut down, and one or two bits might be elaborated to be even funnier than they are. As it is, however, the turn should find the going easy anywhere.

I. S.

### WALLIN AND LE FAVOR

Theatre—Twenty-third Street.  
Style—Acrobatic.  
Time—Ten minutes.  
Setting—Special.

Wallin and Le Favor have a novel acrobatic offering that should be able to fit in on almost any bill. The stunts they perform are unusual, they do them in a manner that is novel, they appear in Pierrot make-up that wins favor, and they know how to get an audience interested. One of the boys, in addition, is a capable contortionist and twists himself into peculiar positions while working on the apparatus.

A large ladder, balanced on an axle, with a trapeze at each end, is the apparatus they use. They start with a few well-executed stunts on the trapeze, after which they begin whirling the ladder about. With each one hanging on at the end of the latter, it suddenly falls apart and they are left hanging onto one section of it. They whirl about on this for this concluding trick.

I. S.

### GEORGIE PRICE & CO.

Theatre—Twenty-third Street.  
Style—Singing and talking.  
Time—Sixteen minutes.  
Setting—In one.

Georgie Price, after several years with Gus Edwards, is doing a turn in vaudeville, assisted by his own pianist. The number starts with Price at the piano and his partner ready to sing. Price gets right into his work with a popular jazz tune. Some patter is used to fill in, after which he recites some verse to a handkerchief, parodied on one of Robert Louis Stevenson's well known poems. Impersonations of Raymond Hitchcock, Eddie Leonard and Al Jolson concluded the offering.

Price very cleverly worked in his best number, an imitation of Fannie Brice, as an encore. This was a farce and the crowd almost raised the roof.

I. S.



# DRAMATIC and MUSICAL

## PATRICIA COLLINGE PLEASES IN "TILLIE," HER NEWEST VEHICLE

"TILLIE."—A three act comedy by Helen R. Martin and Frank Howe, Jr., founded on Miss Martin's novel, "Tillie, a Mennonite Maid," produced Monday night, January 6, at Henry Miller's Theatre by Klaw & Erlanger and George C. Tyler.

### CAST.

Mrs. Wagnersel.....Maude Granger  
Weezey.....Mildred Booth  
Jake Getz.....Adolf Link  
Tillie Getz.....Patricia Collinge  
Walter Fairchilds.....Robert Hudson  
Doc Weaver.....John W. Ransone  
Nathaniel Puntz.....Charles R. Burrows  
Hiram Etter.....Harry A. Fisher  
Ezra Yutsey.....Edward S. Forbes  
Absalom Puntz.....Alfred Kappeler  
Adam Schultze.....J. C. Kline  
Mrs. Getz.....Petra Folkman  
Mandy Etter.....Dresser Valentine  
Zeke.....Abbott Roland

"Tillie" is a slight but pleasing play, made more pleasing because Patricia Collinge so thoroughly invests the title role with her own personality, a thing she always does when a character permits and therefore to see this charming actress at her best the character she portrays must be attuned to her individuality. Tillie is in this class, it is therefore little wonder that a first night audience showed their approval.

"Tillie" tells a story of Pennsylvania Dutch life, and the heroine is a sort of a slave to the Mennonite brethren. But Tillie in spite of the restrictions placed upon its members by the Mennonite Society has a will of her own and is capable of keener discernment than she is credited with, and she ignores the advances made by the young men of her sect and falls in love with Walter Fairchilds, a young novelist who in his search for local color for a new story has become a school teacher nearby. Their love-making proceeds under many difficulties, but it brings such happiness to the girl that nothing else matters in her life.

When Tillie reaches the age of eighteen she throws off the Mennonite yoke. She has lost faith in the narrow mindedness of the members of the community because she has absorbed the broader views of Fairchilds at the same time she is learning the lesson of love.

Of course all is not rosy for the rebellious maid, because not only has she placed herself without the pale of her brethren, by daring to take a step radically against the traditions of the Mennonites, but her novelist school teacher disappears. She does not know he is anything but a school teacher until he returns in time to save her from a forced marriage with Absalom Puntz, a young Mennonite.

As Tillie, Miss Collinge captured her audience in the first act and held them till the end. The role is of the Pollyanna stripe, but being in a different environment differs widely from it. And yet, withal, it receives from Miss Collinge similar treatment to the role with which she is best identified.

John W. Ransone was capital as Doc Weaver. Weaver is one of those lovable characters which are met with in most unexpected places. He is leading physician of the town and possesses that which few of his brethren do possess—a sympathetic nature. He loves Patricia because he sees she is not in sympathy with the Mennonites and therefore alone. He helps her through her many difficulties with the same tenderness that has endeared him to all. Ransone gave the character the proper shading and brought out the best qualities of the man as fashioned by the authors. His portrayal of Doc Weaver will stand as one of the best character drawings of the season on the local stage.

Robert Hudson, Alfred Kappeler, Mildred Booth, Maude Granger and Adolf Link were the best of the remaining members of the cast. The others did not seem to get themselves into their characters.

## CORT REHEARSING "COSETTE"

Josephine Victor is featured in a new John Cort production, on which rehearsals have already started by arrangement with Edward Clark. "Cosette" is the title of the play, which is a four-act comedy drama, Edward Clark is its author.

"Cosette" is to be John Cort's fourth production of the season, and the first serious one, the others having been musical comedies. Included in the cast of "Cosette," besides Miss Victor, are Richard Gordon, John Flood, Grace Henderson, Ruby Hallier, Arthur Barry, William Downing, John Ravold, Melton Clodagh and Beatrice Ebert.

## NEW YORKERS SEE "INVISIBLE FOE," NEW SPOOK PLAY

"THE INVISIBLE FOE"—A play in three acts by Walter Hackett, presented Monday evening, December 30, 1918, at the Harris Theatre, by Thomas Dixon.

### CAST.

Barker.....Daisy Vivian  
Morton Grant.....Frank Andrews  
Richard Bransby.....J. H. Gilmour  
Dr. Latham.....H. Cooper Cliffe  
Helen Bransby.....Flora Macdonald  
Hugh Brooke.....Robert Barrat  
Stephen Pryde.....Percy Marmont  
Angela Hilary.....Marion Rogers  
Mrs. Leavitt.....Mabel Archdall

Insofar as the selection of a company and the staging of the work is concerned, "The Invisible Foe" is a credit. But, as to the play itself, Thomas Dixon has not been so keen in his judgment.

"The Invisible Foe" deals with a communication from the dead and, while the author has treated the subject differently than it was in its predecessors along the same lines, it is as unconvincing as they were. Indeed, it is a question if the subject permits of treatment for a stage work. It is possible for the novelist to handle it satisfactorily, for he can emphasize it descriptively. But the playwright must depend upon action and visualization for the telling of his story, and thus he gets nowhere with spirits.

The play tells the story of young Hugh Brooke, who is wrongfully accused of embezzling from Richard Bransby, a wealthy shipbuilder. Bransby discovers that Hugh is wrongfully accused but, before he can clear the young man's name by means of a written confession drawn from Stephen Pryde, he dies from heart disease.

At the time of his death, Bransby was reading "David Copperfield" and had thrust the paper between the leaves of the book. When the room was put to rights, naturally the book was restored to its place in the bookcase. Had it been a popular novel of the day it would have remained on the table and the confession been found.

Thus, with the only means of proving the innocence of Hugh tucked away in a volume of "David Copperfield," it became expedient for Bransby to send a spirit communication to his daughter Helen. This is done by means of bringing to her mind a quotation from the book, and so insistently does this quotation occur to her that she finally acts on the impulse to take "David Copperfield" from the shelf, search for the quotation and find it and the confession at one time.

In other spiritualistic plays the manifestations have been shadowy figures, hidden voices, tricks in lighting or other material devices which have stunted the imagination. Author Hackett has avoided all materialisms, and has permitted the spectator's imagination to have full sway. He has attempted to arouse this imagination by suggestion of telepathy, impressed on the minds of the audience by relevant dialogue. All of which would be accepted within the covers of a book, but lacks force, point and logic when seen upon the stage.

## "MELTING OF MOLLY" AFTER MUCH FIXING, MAY WIN SUCCESS

"THE MELTING OF MOLLY"—A musical comedy by Marie Thompson Davies, from her novel of the same name, by arrangement with Bobbs-Merrill Company. Musical adaptation by Edgar Smith. Music by Sigmund Romberg. Lyrics by Cyrus Wood. Produced at the Broadhurst Theatre, by the Shuberts, Monday night, December 30, 1918.

### CAST.

Prologue.  
Miss Proctor.....Miss Betty Carter  
Miss Pearl.....Miss Gladys Miller  
Miss Pierce.....Miss Gladys Walton  
Mrs. Carter.....Miss Maude Turner Gordon  
Judge Wade.....Frank Kingdon  
Judy.....Mrs. Charles G. Craig  
Dot Carter.....Miss Gloria Goodwin  
Tom Morgan.....Ted Lorraine  
Molly Carter.....Miss Isabelle Lowe  
John Moore.....Charles Purcell  
Alfred Bennett.....Robert Bentley

### THE PLAY.

Judy.....Mrs. Charles G. Craig  
Mrs. Carter.....Miss Maude Turner Gordon  
Dot Carter.....Miss Gloria Goodwin  
Molly Carter.....Miss Isabelle Lowe  
Tom Morgan.....Ted Lorraine  
Ethel Morgan.....Miss Marjorie D. Pringle  
Judge Wade.....Frank Kingdon  
Doctor Moore.....Charles Purcell  
Athletic Instructor.....Miss Vera Roehm  
St. Clair McTabb.....Edgar Norton  
Miss Chester.....Miss Allison McBaft  
Guest.....George S. Trimble

Once there was a warm-hearted fat girl who wanted to get thin so that she might inspire in the man she loved a maximum of devotion. So, a number of people, including a publisher, started to help her, with the result that a musical comedy was evolved called "The Melting of Molly." After much fixing, it was produced last week at the Broadhurst Theatre, where it pleased, intermittently, on the opening night.

Those involved in "The Melting of Molly" are: Marie Thompson Davies, who wrote a novel of that name that was published by the Bobb-Merrill Company. With the latter's permission, Edgar Smith made an adaptation, Sigmund Romberg furnished the tunes and Cyrus Wood contributed the lyrics.

And the story, between tunes, goes on to tell how Molly, fearful that her lover will return from a trip to London and, finding her filling more space than before he left, will cease showering his devotions upon her, begins taking an obesity cure. The star boarder in her home has always had a fondness for Molly and, during the process of diminishing her proportions, takes every opportunity to make her aware of his feelings toward her.

Needless to say, the star boarder succeeds in winning Molly away from the man she had started out to get thin for and the whole thing ends happily and with a tune.

The part of Molly was played and sung very well, at times, by Isabel Lowe. Charles Purcell, as the obesity expert, sang most of the songs and played the role assigned to him effectively, throughout. A slender girl named Gloria Goodwin proved herself to be a most pleasant feature of the cast and Ted Lorraine very ably assisted her in the dances. Mrs. Charles G. Craig was excellent in a black mammy role and Maude Turner Gordon and Frank Kingdon may also be mentioned for the excellence of their work.

The new piece has a number of qualities which tend toward a success. The lines are bright for the most part and occasionally sparkle with rare humor. The music, while not entirely satisfying, is tuneful enough in spots to give pleasure to the musical ear. And there is just enough plot to make the play interesting.

In addition to these virtues there are a number of pretty girls in the cast who are dressed prettily and help considerably in establishing the attractive stage settings which were designed under the personal direction of J. J. Shubert.

## OPENING DATES AHEAD

"Cappy Ricks"—Morosco, Jan. 13.  
"The Woman in Room 13"—Booth, Jan. 14.  
"Up in Mabel's Room"—Eltinge, Jan. 15.  
Actors' Fund Benefit—Century, Jan. 24.  
Chicago Grand Opera Co.—Lexington, Jan. 27.

## OUT OF TOWN

"Cosette"—Atlantic City, N. J., Jan. 13.  
"An Intimate Revue in Black and White" (Soldier Show)—Baltimore, Md., Jan. 13.  
"The Slumber Party"—Philadelphia, Feb. 17.

## SHOWS CLOSING

"Under Orders"—Eltinge, Jan. 11.  
"Be Calm, Camilla"—Booth, Jan. 11.  
"Remnant"—Morosco, Jan. 11.  
"Gloriana"—Liberty, Jan. 18.

## FIRST NIGHTERS KEPT LAUGHING BY SWAN FARCE

"KEEP IT TO YOURSELF"—A three-act farce by Mark Swan, from the French of Keroul and Barre, presented Monday evening, December 30, at the Thirty-ninth Street Theatre, by George Broadhurst.

### CAST.

Charlie.....Dallas Welford  
Dr. Dubois.....Robert Lowe  
Benjamin.....Albert Brown  
Edouarde Chaumet.....Edwin Nicander  
Dr. Ferdinand Brodard.....Alphonz Ethier  
Annette Brodard.....Ethel Stanard  
Marie.....George Hall  
Francois.....John Burkell  
Marguerite Chaumet.....Helen Holmes  
Raphael.....Macey Harlam

"Keep It to Yourself," in spite of Swan's re-writing, is extremely Gaelic in flavor. But it is, nevertheless, very amusing and inoffensive because it is so well played and because several delicate situations are so deftly handled.

The first act shows a bedroom in a hotel in Ostend. Edouarde Chaumet, who occupies the room, is ill, and is also an easy hypnotic subject. His physician hypnotizes him and tells him he must sleep if he wants to get well. He then orders him to go to bed at 11 o'clock and sleep long and soundly.

Dr. Ferdinand Brodard and his bride then arrive and the hotel management asks Chaumet to give up his apartment to them. This he does cheerfully. Everyone forgets the physician's orders, but at 11 o'clock Chaumet, still in a hypnotic state, goes to his former room. Brodard is out, but when his bride screams he rushes in, and from that time the fun is fast and furious.

In the second and third acts Brodard, who is extremely jealous and vengeful, spends his time trying to catch Chaumet while the latter is trying to avoid him. In the end a satisfactory explanation is made to the groom and he makes his peace with the man he wrongfully accused.

The first act is the funniest and best, but the entire work is full of laughs.

Edwin Nicander, as the hypnotic subject, made the most of his many opportunities, and carried off first honors.

Alphonz Ethier did capital work as the jealous bridegroom, and Ethel Stanard was charming as the innocent bride.

Dallas Welford was amusing as an absent-minded waiter. John Burkell, as the gendarme who becomes a detective on an imaginary case, to fool the enraged husband, was responsible for considerable amusement.

"Keep It to Yourself" looks like a success.

## MARIE CAHILL HAS NEW PIECE

Marie Cahill is to appear in a comedy which Anderson and Weber are to produce entitled "Just Around the Corner" written by George V. Hobart and Herbert Hall Winslow.

## SHUBERTS HAVE NEW ONE

The Shuberts put "Yesterday," by Richard De Koven and Glen MacDonough, into rehearsal on Monday morning.



# NEW YORK CLIPPER

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## A MATTER OF MATERIAL

There are hundreds of performers who possess entertaining abilities of a high order playing the popular-priced vaudeville circuits at the present time, who could easily establish themselves as feature acts on the "big time" if they would only take the trouble to secure the proper sort of material.

In some instances it is ego that keeps the act back, in others ignorance of what is wanted, and more often than not, just plain lack of ambition. Week in and week out new acts come into the metropolis for a showing, in order to make a try for the larger monetary rewards and easier work of the big time. But the number of successful candidates is remarkably small in proportion to the number of would-be aspirants for two-a-day honors who fail to pass the acid test. In nine cases out of ten, the matter of success or failure is purely a question of material.

Take, for example, a singing and dancing combination, composed of a man and woman. The man, we'll say, is a good dancer and the woman, in addition to possessing a pleasing singing voice, knows how to get a song over. Each qualifies in their respective lines, and both compare very favorably when doing their "singles," with artists offering similar entertainment in the big houses. Now, we'll say, the act is doing a five-minute routine of comedy talk. The stuff in use is passe and pointless, but the team, depending on their personal talents, feel confident that this weakness will not stand as a detriment to their advancement, inasmuch as it is but a small part of the act.

The booking scout, however, sitting out in front, quickly senses that there is something wrong with the turn, the tiresome talking routine as is often the case having put a damper on the really meritorious parts of the act. The result is that the offering is turned down without further consideration.

The best actor in the world cannot put a bad play across, but, on the contrary, many a mediocre actor has won lasting success in a good play.

The vaudeville performer who is fortunately endowed with more than average artistic ability, but who does not seem to get ahead as fast as he would like to, would do well to look his material over

carefully and, if it fails to pass muster, just recall to mind the above, and remedy the defect at once.

## Answers to Queries

C. E. R.—Leonore Ulrich has appeared in pictures.

P. F. R.—Richard Harding Davis died on April 11, 1916.

J. S. A.—James E. Cooper, circus manager, died in January, 1892.

P. A. G.—Jule Keen was treasurer with Buffalo Bill in 1892.

A. B. G.—Cabiria was shown at the Knickerbocker Theatre.

D. A. S.—B. F. Keith died March 26, 1914, at Palm Beach, Fla.

G. R. W.—T. K. Burke's show opened in Covington, Ky., in May, 1892.

V. A. N.—Sylvia Clark is in vaudeville. She is going abroad early next June.

H. H.—George M. Cohan wrote the music and words of "Little Johnny Jones."

K. F.—The first production made by Klaw and Erlanger was "The Great Metropolis."

C. A. M.—Edward Elsner produced the vaudeville sketch "The Notorious Delphine."

V. E. S.—"Canary Cottage" was first produced in San Diego, Cal., on May 18, 1916.

F. D.—Edmund Breese played the leading role in "The Scare Crow" when it was first produced.

F. A. K.—Harry Hemmings died in England in March, 1916, at the age of eighty-four years.

K. C. E.—Fred and Adele Astair are brother and sister. Yes, they have played in vaudeville.

F. A. V.—Charles Frohman presented Billie Burke in "Jerry" March 28, 1914, at the Lyceum.

F. I. L.—"The Master" had its premiere in New York in December, 1916, at the Fulton Theatre.

H. B. V.—"After Dark" was first acted in America on Nov. 2, 1868, at the Old Bowery Theatre.

A. C. D.—Paul La Drew, who died in December, 1916, was known in private life as Pete Gebhard.

C. E. E.—Billy B. Van is with "The Rainbow Girl." Louis Hirsch wrote the music of the piece.

A. E. U.—The late Charles Klein wrote "The Lion and the Mouse" and "The Third Degree."

C. E. R.—Maciste was featured in the film "The Warrior." He also was the feature of "Cabiria."

F. A. Q.—Selma Braatz, the lady juggler, played at the Colonial during the week of May 7, 1917.

H. L. W.—Theodore Kossloff and Company, Russian dancers, played the Palace in January, 1917.

D. A. R.—Daly's Theatre was under the management of Klaw and Erlanger before the Shuberts had it.

K. T. U.—Selwyn's Theatre, in Boston, was opened for the first time on Oct. 28, 1867, with "The Fast Family" as the attraction.

E. H. J.—Sarah Bernhardt appeared at the Standard Theatre in this city in "Jeanne D'Arc" in 1891.

T. A. G.—Phronia La Beau died in April, 1917. She was well known as a stock actress in the Middle West.

T. O. S.—"The Prisoner of Zenda" was first shown in a motion picture theatre Feb. 18, 1913, at the Lyceum.

V. E. S.—Guy Weadick and his "Stampede Riders" act is now in vaudeville. They are on the Keith time.

H. H. T.—Yes, the girl act called "Coney Island to the Pole" was presented at the Harlem Opera House last year.

H. M. N.—Joe Herzog died last year. He was one of the leading tenors in minstrelsy and vaudeville during his life. He died in St. Louis at the age of thirty-four.

C. A. R.—Victor Herbert is the composer of the music of the light opera "Eileen." All the scenery and costumes of the piece were destroyed by fire.

E. P. S.—F. F. Proctor had stock companies at the Fifth Avenue, the Fifty-eighth Street and One Hundred and Twenty-fifth Street theatres for several seasons.

C. L. F.—Dorothy Phillips was starred in "The Price of Silence," a Bluebird five-reel film released Dec. 11, 1916. Ida May Park wrote the scenario. It was a problem play.

J. M. O.—David Warfield played the "Music Master" outside of New York the greater part of the season of 1906, appearing in most of the larger cities of the country.

D. A. B.—Lu-Lu, the European gymnast, was one of the earliest vaudeville performers to receive a big salary in this country. She was paid \$500 per week for an extended engagement at Niblo's Garden in the early 70s.

W. S. T.—Henri Stuart died in May, 1917, in Los Angeles. His real name was Henry De Witt Goodwin. He was a minstrel and had danced with Dick Sands in his tour of Morris, Rockaway and Taylor's Minstrels in 1861, 1862.

## SOLDIERS GIVE GOOD SHOW

"The O-Kay Follies of 1919," the latest and one of the best of the sailor shows, was given at the Lexington Theatre last Sunday afternoon and night before two big audiences made up largely of soldiers and sailors.

The show, which was written, rehearsed and staged on the battleship Oklahoma and played by members of its crew, has been given eight times in the European war zone. It is a musical burlesque and the scene is laid in the booking office of a theatrical manager in New York. It showed the routing of companies, the engaging and rehearsing of players and chorus girls and the "continuous-show-performance" of the manager sending stars, vampires, cabaret singers and chorus girls from Forty-fourth to Forty-second street to keep "The Follies" supplied with new talent.

Harry Abrahams played the manager; Olin B. Landick was "Theda Bearer"; F. K. Shampson, Margie Dimple, soubrette, and Press Agent Hugh McClarin. Some of the names given the chorus were Queenie Sheba, Ima Bear, Ido Know, Notty Nattie, Hazel Nutt, Lottie Fewelclothes, Francis X. Ema, Cecil Slush and Jim Jam Jems.

The show was in three parts, the first being "Theda, the Vamp Stenog"; the second "The O-Kay Follies" and the third, "A Chaser in Seven Gulps." The orchestra and ushers, as well as the cast, were recruited from the U. S. S. Oklahoma, and the performances, which were free, were in the nature of a courtesy of the Navy to the Army and with the idea of boosting the engagement of "Attaboy" at the Lexington Theatre.

## Rialto Rattles

### THEATRICAL MYSTERIES NO. 26

What's become of the old-fashioned male singing quartet which always closed their act with an imitation of a circus calliope or a church organ?

### ANSWER TO CORRESPONDENT

No, Jack Dunham is not the same Dunham who makes the cocoanut. Jack knows a lot about "nut stuff," but not the kind you have reference to.

### BILL MAY HAVE HAD IT WRONG

Perhaps there isn't so much in a name as Bill Shakespeare says. But, still, the film business boasts of a magnate named Backer and a director named Badger.

### ASK DAD

The picture people are wondering if Myron Selznick's new film venture has any special significance. With due apologies to the more or less celebrated slogan of the makers of Sweet Caps, we might suggest that the curious film folk "Ask Dad—He Knows"—maybe.

### HE'LL PRODUCE ALL RIGHT

Another wealthy brewer has confided to friends that he intends to take a dip into the film business and expects to do considerable producing shortly. We can readily believe the latter part of the story. He'll do considerable producing all right if the promoters who have him in tow get him into the film game.

### VAUDEVILLE VETERANS

"Don't you wish you were a man? Sure, don't you?"  
"It's a good stunt, if I do it. It's a good stunt if I don't do it, too."  
"I have a splinter in my finger. So, you've been scratching your head again."  
"I've just come clean from Pittsburgh. Well, that's the first time anybody ever came clean from that place."

### MAYBE THEY HAVE DIRECT WIRES

No one objects to every other dramatic sketch that plays the small time houses having a telephone in it. But one thing we have never been able to fathom is how the actors always manage to get an immediate connection with the person they wish to talk to, without first going through the little formality of informing central of the number desired.

### THEY'RE PERFECTLY SAFE

According to a statement credited to a New York judge, the show business is no place for a girl until she has reached the age of thirty. From a tenth row orchestra seat, however, the numerous "girls" doing "kid" specialties in vaudeville, nine-tenths of the movie "child stars," and a goodly portion of the choristers of the Broadway musical shows haven't a thing to worry about as far as the learned judge's age limit is concerned.

### THINGS WORTH HAVING

Harry Singer's politeness.  
Abrams and Schulberg's picture plans.  
Charlie Wither's London contract.  
Larry Goldie's poise.  
Lieut. Willie Moore's military record.  
George Whiting's ability to put a song over.  
De Wolf Hopper's secret of everlasting youth.  
Flo Ziegfeld's ability to pick 'em.  
George M. Cohan's resourcefulness.

### MORE LEGISLATION NEEDED

Now that the ticket "specs" have been supposedly curbed and the box-office made safe for theatre-goers, we hope some public-spirited legislator will immediately direct his attention to a few other theatrical evils that are badly in need of corrective measures. For instance, can't some one draft a law that would provide a suitable punishment for the guy who sits in back of us at the Rialto and insists on drumming on the back of our seat throughout the show.



# STOCK REPERTOIRE

## PLAN TENT CIRCUIT FOR TWELVE SOUTHERN STATES

**Movement Being Hatched in New Orleans to Organize Managers Into Body and Thus Eliminate Evils Resulting from Disjointed Effort**

NEW ORLEANS, La., Jan. 4.—There is a movement on foot here to organize dramatic tent show managers, with the view of having a recognized tent circuit through the South. The idea is to do away with harmful opposition, which has a tendency to cut into the receipts of all concerned.

The dramatic tent show giving repertoire has long been a popular form of the show business. But, in the last ten years, it has grown to proportions, little dreamed of by the pioneers in this line. It was first conceived by the manager of a popular price traveling stock company who played the opera houses in the smaller cities and towns during the regular season. One summer when the weather made it impossible to continue his indoor shows at a profit he bought a tent of about 500 capacity, reduced his company to the smallest number possible and tried the experiment of giving a series of sketches, three to each show, under canvas, during June, July and August.

He did not expect to make money, but hoped to break even. Contrary to his expectations he made money and the following summer he elaborated on the scheme and put two full length plays in his repertoire. Again he made money.

His success attracted the attention of other managers in his line who had been in the habit of lying idle for three months of the year, and the third season the pioneer was joined by half a dozen others.

From this small beginning has developed one of the big things in the stock and repertoire end of the amusement business and to-day the majority of the traveling stock shows go under canvas in the warm weather months, while there are a number which only play under tent as long as the weather permits and then go into storage for the winter.

So big has this branch grown that, for several years, competition has been getting keener and opposition more pronounced. The standard of shows has been raised until now it is not unusual to see in the repertoire of some of the companies the names of plays bearing the stamp of success on Broadway which have been released for stock.

The tent has made similar progress, and in place of the old circus tent the canvas theatre of to-day is an elaborate affair. It is double walled, heated by steam or electricity, lit by electric bulbs, has a floor with carpets on the aisles and comfortable opera chairs.

The stage, while somewhat smaller than seen in a regular theatre, is well equipped with scenery. In fact, the modern tent theatre is an up-to-date playhouse.

According to the promoters of a Southern Tent Circuit, they do not plan to form a close corporation, but to establish a circuit or wheel of tents through Texas and other States, making divisional territories to be played every second or third year. These territories will be divided into three sections, the First, Second and Third.

The First will include Virginia, Kentucky, North Carolina and Tennessee; the Second, South Carolina, Georgia, Alabama and Mississippi; the Third, Texas, Oklahoma, Arkansas and Louisiana.

In these twelve States, it is possible to show in the modern tent theatre nearly all of the year and by the divisional system the routes of the companies can be arranged so that there will be no conflicting dates and no two shows will at any time play in opposition to each other.

By this arrangement, also, a company will not be obliged to wear out its welcome by playing two consecutive years over the same circuit. They can, if necessary, play the First, Second and Third sections in rotation, thereby making their repertoires good for three years in place of one, as at present, for, while more than one show may carry one given play the repertoire of each would otherwise be different.

This is a general idea of the scheme as now planned. All of the details have not been decided upon, and on some there is a confliction. At present it is customary for each show to carry its own tent theatre. This is, of course, expensive, as it means the carrying of a force of canvasmen, no small expense, besides the expense of transportation.

To obviate this, it has been suggested that the theatres shall remain set up in each town, each visiting company paying the required tax and rental as at present. This would mean a yearly saving of several thousand dollars to each show, but, in spite of this fact, several of the managers taboo the idea because they say by having every show play the same tent the show would lose some of its individuality.

A number of the managers are yet to be heard from and then a general meeting will be called for an early date, probably the middle of next month, when it is hoped a definite plan of action will be reached and everything put in motion.

### YORKVILLE PLAYS "LILAC TIME"

"Lilac Time" is this week's offering by the Blaney Stock Company at the Yorkville Theatre and the opening Monday was to capacity. The company, which has been enlarged for this play because of the length of the cast is giving an excellent performance and the production, staged by Hal Briggs, is fully up to the standard established by this organization. Forrest Orr made Lieut. Philip Blythe a forceful, manly fellow, and Frances McGrath was all that could be desired in her portrayal of Jeanine. Richard La Salle as Major Halloway, gave his usual finished performance. The others in the company did good work. The cast in full: Jacques Refard, Gladys Bush; Madame Rifford, Geraldine Sloane; Simpson, Joseph Geer; Hawkins, Clyde Armstrong; Madame Berthelot, Bessie Warren; Julien, James P. Hagen; Major Halloway, Richard La Salle; Lieut. Philip Blythe, Forrest Orr; Jeannine, Frances McGrath; Captain Standing, Jack Marvin; Lieut. George Smylie, Donald Stuart; Captain Paget, Fred Webber; Cure of Village, William Wolcott; Captain Watling, William Arnold; McCane, Jerry Watts; Harris, Edward Carrol. Last week "The Girl Who Came Back" did record business.

### ARE JOBBING AT YORKVILLE

William Arnold, William Wolcott and Fred Webber are jobbing this week at the Yorkville Theatre, having been especially engaged for "Lilac Time."

### MATTHEWS BACK IN NEW YORK

Godfrey Matthews, recently with the Shea Players, in Worcester, Mass., returned to New York last week.

### LONDON TO SEE "NATURAL LAW"

"The Natural Law," which is having a good run in stock in this country, is to be produced in London, England, next month.

### WILL OPEN SOISSON THEATRE

CONNELLSVILLE, Pa., Jan. 6.—The Manhattan Players will open the remodeled Soisson Theatre here next Monday. The company is doing big business in this part of the State in spite of the fact that the influenza has shown signs of renewed activity in some sections. This company played the Soisson Theatre for nine consecutive weeks to big attendance, and, being a favorite attraction here, a lengthy engagement is looked for. The repertoire of the company includes: "Sinners," "Nearly Married," "The Christian," "Mother," "Pretty Peggy O'Moore," "The Shoppgirl," "The Millionaire's Son" and "Polly of the Circus."

### COOKE PLAYERS REHEARSING

PASCAGOULA, Miss., Jan. 6.—The Cooke Players, under the management of H. M. Cooke, started rehearsals to-day and will open next Monday for a season of forty weeks. The company will play opera houses for eight weeks and then goes into a canvas theatre. Six bills will be given each week.

### MORGAN JOINS UTICA STOCK

UTICA, N. Y., Jan. 6.—Richard Morgan opened with the Park Players here to-night in "Mary's Ankle." He closed with the Shea Players at Worcester Dec. 28 and joined the Park Players three days later.

### THORNE TO PLAY POLI STOCKS

BRIDGEPORT, Conn., Jan. 6.—John Thorne, who won success singing "Pal o' Mine" in "Getting Together," has been specially engaged for "It Happened In," which plays the Poli Stock Theatre opening in this city next Monday.

### ENGAGED FOR BUHLER STOCK

PATERSON, N. J., Jan. 4.—Noel Tearle and Philip Tonge have been specially engaged for "Lilac Time" to be presented next week by the Richard Buhler Stock Company at the Lyceum Theatre.

### LYNN LIKES OWEN DAVIS PLAY

LYNN, Mass. Jan. 4.—"When Our Boys Come Back," Owen Davis' new play, drew packed houses all this week and proved one of the most satisfying productions of the season.

### FIFTH AVENUE DRAWS BIG

The stock company at the Fifth Avenue Theatre, Brooklyn, is doing big business. Last week "The Country Boy" drew packed houses. This week's bill is "A Fool There Was."

### MADDOCKS REORGANIZING

BIRMINGHAM, Ala., Jan. 2.—Frank L. Maddocks is here reorganizing Maddocks' Park Players for the Spring and Summer season.

### JOIN ROAD SHOW

Marion Haff and Bruno Wick have signed to play Kitty and Charley, respectively, with a "Charley's Aunt" company about to take to the road.

### FIELDER VISITS NEW YORK

Frank Fielder, manager of the Mae Desmond Stock Company at the Orpheum Theatre, Philadelphia, made a flying visit to New York last week.

### MCCABE AT UNION HILL

UNION HILL, N. J., Jan. 2.—John E. McCabe is jobbing this week with the Keith Players at the Hudson Theatre in "Johnny Get Your Gun."

### JOINS THE JEWETT PLAYERS

BOSTON, Mass., Jan. 6.—Mary Hamilton has signed with the Henry Jewett Players at the Copley Theatre, this city.

### STOCK MEN OPEN RESTAURANT

SANDUSKY, O., Jan. 2.—Ira Earl and his brother, Lew Earl, have abandoned the show business for this season and have opened a palace eating car in this city and are doing business. Ira Earl had started his company, headed by his wife, Bessie Dainty, but the "Flu" forced a lay off. After waiting a few weeks he and his brother, also well known in stock, fitted up their "car" restaurant, which made a hit from the start. They are now making preparations to open two more "cars" in different parts of the city, and if these prove as successful as their first has the theatrical profession may not see either of them for some time, if ever.

### CUTTER STOCK DOING WELL

MT. CARMEL, Pa., Jan. 1.—The Cutter Stock Company, playing a week's engagement here, and turnaway business at the New Year's matinee and night performances, and the receipts for the week will be the biggest the company has had this season. The company is presenting "The Natural Law," "Hello Bill," "Saints and Sinners" and other plays. The first named is proving one of the biggest money getters Manager Cutter has ever had.

### ANGELL JOINS OWENS

CHICORA, Pa., Jan. 2.—Joe Angell and wife, Alice Bowdish, have joined the Billy Owens Repertoire Company as director and leading woman respectively. The company is playing through western Pennsylvania to good business. The attendance here this week with the holiday yesterday will be a record breaker.

### LEWIS JOINS CECIL SPOONER

CAMP JACKSON, Columbia, S. C., Jan. 6.—Jack W. Lewis, the popular stock actor, joined the Cecil Spooner Company here to-day to play the role of Stephen in "The Brat." Lewis, who was mustered out the middle of last month, has entirely recovered from his recent illness.

### BESSIE DAINTY JOINS OLIVER

QUINCY, Ill., Jan. 1.—Bessie Dainty, for years well known through the middle West as a star at the head of her own traveling stock company, has joined the Otis Oliver Players at the Orpheum Theatre here as leading lady.

### GRACE CARLISLE JOINS POLI

HARTFORD, Conn., Jan. 6.—Grace Carlisle has been especially engaged for this week to play her original role in "A Stitch in Time" opening to-day with the Poli Players at the Palace Theatre.

### BLANEY'S PLAY "NATURAL LAW"

Charles E. and Harry Blaney have secured "The Natural Law" for their stock companies at Cleveland, O.; Baltimore, Md., and Troy, N. Y.

### "STITCH IN TIME" DRAWS BIG

BRIDGEPORT, Conn., Jan. 4.—"A stitch in Time," presented by the Poli Stock Company, has played to capacity business all week. The receipts totaled a little more than \$4,000.

### WILKES CO. GETS STARS

SEATTLE, Wash., Jan. 1.—Grace Huff and Ivan Miller are playing a stock star engagement with the Wilkes Players here. This week the company is presenting "A Pair of Queens."

### JOBBING AT FIFTH AVENUE

Hilda Vaughan is jobbing this week in "A Fool There Was" at the Fifth Avenue Theatre, Brooklyn.

### MAE DESMOND SIGNS ARMSTRONG

PHILADELPHIA, Pa., Jan. 6.—Clyde Armstrong has been engaged for the Mae Desmond Stock Company at the Orpheum Theatre.



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## VAUDE. AFTER 1 A. M. NOT LIKED

### SOCIETIES WATCHING THEATRE

A number of civic organizations, it was reported early this week, are preparing to file charges with the Chicago City Council against the Pastime Theatre in the loop, the former all night motion picture house, in an effort to put an end to the after 1 a. m. vaudeville policy that has been inaugurated there.

The so-called tryout acts that gather to do an early morning turn daily are meeting with scant favor, because, for the most part, they are poor.

The organizations interested in ousting the vaudeville policy from the Pastime say that the house has become a breeding place for crime; that it is patronized by night hawks, among whom are boys under sixteen years of age to whose delinquency this particular form of entertainment is contributing.

Although motion picture theatres are no longer permitted to run pictures after 1 a. m., it is pointed out that the Pastime begins its vaudeville policy after that hour without molestation by the authorities.

However, theatrical "surebirds" around the loop, declare the venture will die of its own accord shortly.

### DOLORES CULLEN ARRESTED

Dolores Cullen, an actress, ran afoul of the law last week by being hungry, according to her own statement. She was very hungry, she said, and wandered into a restaurant and sat down at a table where a man was seated. A conversation started and the man was later found in Miss Cullen's room by his wife, and both were placed under arrest. The man was fined \$25, but Miss Cullen was released on a promise that she would return to vaudeville with her violin and leave married men alone.

### CHANGE "SEE YOU LATER" CAST

A change has been made in the cast of "See You Later" now being arranged here for the La Salle Opera House to open January 11. Josephine Harriman is out. Additions are George Graham, Ralph Nairn, Robert O'Connor, Marguerite Zender, Jules Epailly, Leonora Hughes, Tom Roy Barnes, Victor Moore, Frances Cameron, Katherine Stewart and Evelyn MacVey.

### MENTZ QUILTS OLD FIRM

George Mentz, who has been connected with the booking firm of Beehler and Jacobs for years, announced his resignation last week and immediately laid plans to open an independent agency. He will book only with outside circuits, having been refused a franchise on the floors of the W. V. M. A., Keith Vaudeville Exchange or Interstate Circuits.

### JOINS STOCK COMPANY

Celeste Scudder has been added to the cast of the resident stock players at the Great Northern Hippodrome. Miss Scudder formerly appeared with Derwent Hall Caine and also played a prominent role in "The Bird of Paradise."

### OPERATE ON BURLESQUER

Florence Dupont, a member of the Bowery Burlesquers company, was operated upon at the American Theatrical Hospital last week. Officials of that institution report that she is doing very nicely.

### OPERATE ON DANCER

Helen Mahaney, a well known dancer, was operated upon at the American Theatrical Hospital by Dr. Max Thorek. The operation was very successful.

### PAN HOUSE OPENS NEXT WEEK

The People's Theatre, the first of the Pantages' houses planned for Chicago, will open next week. It will play the regular Pantages road show and will be under the management of Jimmie O'Neil, formerly of O'Neil and Wamsley. The theatre is one of the handsomest structures in Chicago and has a capacity of 2,500.

### EMMA CARUS BACK IN VAUDE.

Emma Carus is now appearing at the popular price vaudeville theatres in this city, being engaged for full weeks. This week she is playing the Wilson Avenue Theatre. She has been engaged by the W. V. M. A. for other of their popular priced theatres. She was recently with John Cort's "Listen Lister."

### HAD TO CANCEL ROUTE

Amy De Groff, of the Aerial De Groffs, who underwent a very serious operation, is reported well on the road to recovery and is expected to leave the American Hospital next week. The act was forced to cancel a long tour and will not resume its work until next season.

### BARRYMORE LOSES NECKLACE

Ether Barrymore is mourning the loss of her opal necklace, reported to be very valuable. While it appeared for a time to be a press agent yarn, it later turned out to have really occurred. Miss Barrymore is now offering \$100 reward for its return. She refused to disclose how it disappeared.

### SALARY IS TIED UP

The salary of Hendricks and Rose, at McVicker's last week was tied up by Beehler and Jacobs, who allege that they are entitled to it for booking commissions. Adolph Marks is representing Hendricks and Rose and the case will be heard this week.

### SAYS SHE LOST RING

Miss Iva Hanson, a vaudeville actress, reported to the police department Friday that she had lost a \$500 diamond ring. She states that the ring disappeared from her dressing room at one of the local theatres.

### COLD WAVE HURTS BUSINESS

The sudden cold wave which struck Chicago so suddenly killed off business for the first few days in all loop and outlying theatres. The weather man claimed that the cold registered 8 below zero on January 1 and 2.

### TO CONTEST LOCKWOOD WILL

According to reports reaching Chicago, Alma Lockwood, widow of Harold Lockwood, the motion picture star, plans to contest the will left by him and which gave \$45,000 to his mother, his son and a friend, Miss Gladys W. Lyle.

### "THREE FACES EAST" CLOSING

"Three Faces East" enters upon its final week at the Olympic this week. It will be succeeded by "The Little Teacher," which opens at that playhouse next Monday. "Three Faces East" will become a road production.

### SEBREE TO PRODUCE

Roy S. Sebree, former proprietor of the Saratoga Hotel, announces his intention of returning to the producing field next season. He plans to form six miniature musical comedy productions for use in vaudeville, with headquarters in Chicago.

### RETURNS TO VAUDEVILLE

Mabel Harper, who has been in retirement for the last three years, has returned to vaudeville. Miss Harper opened at McVicker's last week and was immediately given a routing throughout western territory.

## CITY HOLDS UP NEW LICENSES FOR THEATRES

### TICKET SCALPERS CAUSED MOVE

No licenses were issued to any theatre in Chicago on January 1, pending the investigation now being conducted by Corporation Counsel Ettelson into the relations existing between ticket scalpers and the managers of loop theatres.

It is charged that the managers are in collusion with the scalpers, as a result of which the recent ordinance directed at the scalpers is being violated by both parties.

Assistant Corporation Counsel James W. Breen is preparing a report of evidence gathered against the scalpers. He stated that he would recommend that licenses already held up be kept so permanently, excepting two theatres, which he would not name, against which evidence was inconclusive.

### ROSA RAISA IS ILL

Rosa Raisa, who was to have appeared in the Chicago Opera Company's production of "Loreley" was stricken with appendicitis on Saturday afternoon and rushed to the Michael Reese Hospital and is reported to be doing well following an operation. In consequence of this singer's illness the bill was changed to "Isabeau" with Anna Fitzu in the title role.

### "KEEP HER SMILING" COMING

Sydney Drew, who has long been in motion pictures, will be seen in the near future in this city at the Garrick as the star of "Keep Her Smiling." When the Drews reach Chicago, Barney Bernard and Alexander Carr will move "Business Before Pleasure" into the Woods Theatre, succeeding "The Crowded Hour."

### "CHU CHIN CHOW" CHANGES

"Chu Chin Chow" has been redated for its local appearance. It will come to the Auditorium Theatre on January 27 for an indefinite engagement. The Chicago Opera Company revised its plans which necessitated a change in routing for "Chu Chin Chow."

### LAMBS HOLD CHRISTMAS GAMBOL

The Lambs held their usual Christmas Gambol last Sunday night at their clubhouse. The Collie was R. H. Burnside, who wrote and directed one of the sketches and, in addition, made several speeches.

The Lambs Orchestra, consisting of "100 fingers," and including Lieut. B. C. Hein, Silvio Hilliam, Reginald Herbert, Victor De Koven, Raymond Kerker, Gustave Hubbel, Frank Bendix, Max Tours and others, played an overture to start the proceedings.

The performance was opened with a musical skit by Shepard and Hein called "Where Shall We Go Tonight?" Charles Dow Clark followed with a monologue. Thomas Broadhurst presented "A Modern Instance," and was followed with "The Orphan," by Ed. Flammer. The latter was staged by Arthur Hopkins and, in the cast, were Wilton Lackaye, Tom McGrane, Bib Strange, George Le Guerre, Priestley Morrison and Ed Flammer.

Ernest Glendinning and Lewis Stone appeared in "Love and Hate," by Edwin Milton Royle. The show was closed by William Collier's "Nothing but Cuts," which included in its cast: Collier, George Marion, Jed Prouty, Leon Errol, Arthur Cushman, Scott Welsh, Charles King, John Milner, Lyster Chambers and Morgan Coman.

### PLAYED FOR WELFARE BOARD

Performers who appeared last week for the entertainment Division of the Jewish Welfare Board were: Dick Stewart, Rosa Silbert, Ella Laska, Bob Sterling, Hotha and Francis, Prof. Lee, Pond and Swift, Chas. Bayha, Mirian Rheinhardt, Ross Fowler, Joe Edmunds, Brandon and Taylor, Jack Denton and Neil and Everett. They played the following military posts and base hospitals: Hoboken, N. J.; Ellis Island, Governor's Island, Picatinny Arsenal, Fifty-second Street Armory, Pelham Bay and Fort Slocum.

### OPEN SOLDIER THEATRE

What was formerly St. Bartholomew's Church at Forty-fourth St. and Madison Ave., is now the Pershing Theatre. The War Camp Community Service, at an expense of about \$25,000, has had the building completely remodeled and redecorated under the direction of Marius McGuffey who will act in the capacity of manager.

There is to be a performance each night, free to all men in uniform and lasting for about two hours, to be followed by dancing. The first performance was held last Friday night, one of the features being "The Message of the Star of Gold," by Margaret Vale, niece of President Wilson, who played the principal part. Other parts were taken by members of the Pershing Musical Comedy Stock Company, composed of amateurs. Performers who appeared are Mollie and Charles King, Sailor Kelley, Joe Brooks, Lillian Bradley, Gladys Axman, Audrey Maple and the Chemical Warfare Service Band.

The War Camp Community Service has a volunteer list of 500 performers who have already offered to appear. The list includes a number of stars of the Metropolitan Opera Company, including Caruso and Alda, and almost every other kind of theatrical performer.

Volunteer Usherettes, including about five hundred society girls, who have offered their services, will work in turns, a certain number of them being on duty each night.

### CHICAGO "RECTOR'S" CLOSES

CHICAGO, Jan. 2. — Rector's "Cafe Royal," one of the most famous restaurants in the middle West, went out of business with the coming of the new year. Although the name of the cafe was changed several years ago it was still known as Rector's by those who patronized it. Charles B. Rector, who died in 1916, established the restaurant in 1884. Its specialties were game and sea food. The place was said to have been profitable for many years, but an estate of only \$8,000 was left by Rector, who built the Hotel Rector in New York and also a large office building here.

### WILL TRY TO MAKE APE TALK

CHICAGO, Jan. 5. — Mary, the intelligent ape at the Chicago Zoo, is to talk if the science of surgery can bring about such a result. This has been decided upon by S. De Vry, the head of the Zoo and who owns the animal. De Vry will let Dr. G. W. Briggs decide whether an operation on Mary's throat, loosening the vocal chords, will enable the ape to talk. Frederick Starr, anthropologist of Chicago University, will assist Dr. Briggs.

### FAIR OFFICERS ELECTED

HAGERSTOWN, Md., Jan. 4. — The annual election of the Hagerstown Interstate Fair Association was held this evening and the following officers were chosen for the ensuing year: Daniel H. Staley, president; Wm. H. Armstrong, vice-president; J. Chalmers Reed and Palmer Tennant, secretaries, and Thompson A. Brown, treasurer.

### SET OPERA PREMIERE

M. Henri Fevrier's opera, "Gismonda," will have its premiere at the Auditorium Theatre on January 14.



# "SATURDAY EVENING

## A \$5,000 FULL

IN THE ISSUE

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# BURLESQUE

## BAKER TO OPEN SUMMER STOCKS

### PLANS SMALL CIRCUIT

Charles Baker announced last Saturday that he would have a stock circuit this Summer, commencing about the last week in May, which will include the Olympic, New York, Star, Brooklyn, Empire, Hoboken, and the Trocadero, Philadelphia.

It is Baker's intention to have the very best principals in burlesque for eight weeks. Each set of principals will go around the circuit twice, but will change the show and put on a new book the second trip around. He will have twenty-four girls in the chorus with each show. Twelve will travel with the company and the others will remain at the house, permanently.

It will be nothing new to have Summer stock at the Olympic, as they have had it for a few weeks at that house every Summer. This also applies to the Trocadero in Philadelphia, where Summer stock has always been very successful in the past.

It will be something new, however, for the Star, Brooklyn, and the Empire, Hoboken, as it never has been attempted at these houses before. The shows will play seven days a week at this house, and there are many soldiers and sailors in Hoboken.

The Star, Brooklyn, is altogether a different thing, and it is a gamble whether it will succeed or not. There will be too much opposition in that borough, it is thought, with Coney Island and other seaside resorts, as well as baseball. The Crescent, which is a stock house, is also only a few blocks away and will remain open all Summer, Joe Howard has announced.

### GIVE SHOW FOR ELKS

Lou Redelsheimer, the booking agent, put on a benefit show for the Jersey City Elks at their clubhouse last Sunday.

The bill included Golden, Hines and Washburn, Madden, Devoe and Leslie, Ambrose Jeffreys, Skating Hamiltons, Chas. De Camo and his dogs, Barrett and Cummings, Prof. Domar, Paul Azela, William Kareger, Burke Bros. and Kendall and Murray's Cabaret Dogs.

### SULLIVAN ENTERTAINS COMPANY

BUFFALO, N. Y., Jan. 2.—A banquet was given at the Bonney Cafe in this city last night to the members of the "Monte Carlo Girls" by the owner of the show, Tom Sullivan. Every member of the company was present, as well as several invited guests.

### WANTS TO LEAVE BURLESQUE

Ambark Ali, feature of "The Mile a Minute Girls," is considering leaving burlesque next season and going into a commercial business. He has been connected with burlesque since babyhood.

### WAINSTOCK TO MANAGE

Morris Wainstock, who has been doing the advance work for his "Military Maids" all season, has taken over the management of the company, relieving I. Becker.

### VIC DAYTON CLOSSES

Myrtle Andrews has replaced Vic Dayton, who closed with the "Broadway Belles" at the Gayety, Brooklyn, last Saturday night.

### EDDIE COLE SIGNED AGAIN

Joe Oppenheimer signed up Eddie Cole for two more seasons, while the show was at the Gayety, Brooklyn, last week.

### MINSKYS DINE EMPLOYEES

The Minsky Brothers, owners of the National Winter Garden, gave a Christmas dinner to the employees of their house the night after Christmas at the Carman and Silvia Restaurant. Those present were: Billy, Abe and Herbert Minsky, Dave Shafkin, Earl Kern, Jack Shargel, Mark Thompson, Joe and Katherine Murray, Dixie Dixon, Ethel Deveau, Ethel Seymore, Emma Allen, Marie Backman, Kate West, Dorothy Brown, Helen Davis, Nettie Gold, Frankie Lloyd, Betty Marcelle, Jean Ryan, Amelda Stone, Coral Vetter, Miss Billie Wells, Beauld Young, Iva Teel, Beatrice Morin, Sylvia Nova, Belle Acosta, Nick Elliott, Artie Block, Alvin Fleisher, Sam Newman, Bill Eustace, Michael Romain and Jack Villecky.

Louie Forman and his five Jazz Wizards furnished the music and entertainment.

### MIDNIGHT SHOWS SELL OUT

The Olympic Theatre, New York, gave a midnight performance New Year's Eve and played to capacity at this show as well as at the regular evening performance. B. F. Keith's Union Square also turned them away for both performances New Year's Eve.

Manager Curtin, of the Empire, Brooklyn, gave a midnight show the same night for the first time in the history of the house and it was a sell out. The Casino, Brooklyn, gave a midnight performance for the first time in six years and had a sell out.

### MABEL MORTON MARRIES

Mabel Morton, ingenue of the Pat White Show, was married recently in Elkin, Md., to Al Johnson, a professional. She closed with the show at the Empire, Hoboken, last Saturday night and joined her husband in Chester, Pa. They are going to do a vaudeville act.

### WESTON TO PRODUCE

Bert Weston has been engaged by the Minsky Brothers to produce the books for the National Winter Garden. His first show went on this week. Billy Minsky left New York Saturday for Lakewood, where he expects to spend a couple of weeks resting.

### HARRY FOX QUITS CASINO

Harry Fox, treasurer of the Casino Theatre, Brooklyn, resigned his position at that house and closed there last Saturday night. He left at once for Pittsburgh to take the trusteeship of the Victoria, that city, the position he held last season.

### SCRIBNER GOING TO PALM BEACH

Sam Scribner, general manager of the Columbia Amusement Company, and his family will leave New York on February 10 for Palm Beach, Fla., where they will remain about a month.

### MRS. BARLOW LOSES MOTHER

Mrs. Pete Barlow, widow of the late Pete Barlow, circus man and animal trainer, and who is now treasurer of the Gayety Theatre, Brooklyn, lost her mother last week.

### REPLACES DICK VANDERBILT

Dick Vanderbilt closes with the "Grown Up Babies" this week at the Plaza, Springfield. George Broadhurst, who was recently discharged from the army, will replace him.

### ANNA SAWYER CLOSSES

Anna Sawyer left the Burlesque Review Company the week the show played the Columbia Theatre, Chicago, and is now resting in the East.

## B. F. KAHN GIVES BANQUET TO EMPLOYEES

### ENTERTAINED BY VAUDE ACTS

B. F. Kahn gave a beefsteak dinner last Saturday night to his employees at Castle Cave in New York. It was the fourth annual dinner to be given by Kahn and was attended by every member of his stock company, as well as the employees of the theatre. Several guests were also present. Dinner was served at midnight.

Vaudeville acts furnished entertainment which proved very enjoyable, and took the place of any speechmaking. The feast was followed with specialties by Louise Pearson and Babe Welling. Dancing followed. Music was furnished by the Union Square orchestra.

Those present were Immigration Commissioner Dewitt C. Koupal, Hyman Cohen, Judges F. J. Groehl, Samson Friedlander, John F. Cowan, and Isidore Cohen, Mr. and Mrs. B. F. Kahn, John A. Miller, Sam Fried, Ben Bloom, Jack Cohen, Morris Rosen, Ben Levine, Nat D. Jacoby, Mike Sawyer, Julius Cahn, Fannie Cahn, Ray Cahn, Sophie Cahn, Ollie Verne, Lieut. W. L. Fairchild, Theresa Scalery, Thomas Hew, Dr. and Mrs. W. A. Greene, Mr. and Mrs. Harry Meyers, Mr. and Mrs. Sam Raymond, Mr. and Mrs. Sol Fields, Mrs. M. Bongrow, J. S. Deutch, Margie La Mont, Dollie Dixon, Babe Wellington, Elsie Garnella, Joe Pearlman, Louise Pearson, Charles Jawitz, Athena F. McCormach, Rema Nathan, Augusta Nathan, Selina Seymour, Grace Reid, Mary Brown, Joseph Busby, Viola Rivers, Tom Weir, Frank Moore, Phil Phillips, A. Fantelli, D. Fantelli, Harry Woods, Eva Lewis, John Tillman, M. Irving, Dixie Einhorn, Charlotte Whitman, E. Calegori, E. Broody, Gertrude Wellington, Jay Kay, Charles Bongona, Charles Brown, Sam Jacobson, Julius Jacobson, Frederick Franklin, Paul Peontke, Everet Vinzant, Patsy Murry, William Mason, Frank Mackey, Billy Grogan, Spencer, Brad Sutton, James X. Francis, Abe Guttenberg, Hector McKinnon and William Gross.

### STAGE RESTAURANT REVUE

ALBANY, N. Y., Jan. 2.—A big musical revue which opened on New Year's Eve at Farnham's Restaurant here, is called the "Zig Zag" Revue and was staged under the direction of Roehm and Richards, of New York. Those who appeared were Harry Walker, Bob Worth, Arnette Creighton, Jean Cook and Beatrice Osgood.

### REEVES DOES \$11,000

Al Reeves broke all records for burlesque at the Columbia last week. His show played to over \$11,000 on the week. The previous record was held by the "Twentieth Century Maids." There were many house records smashed all over the country last week, but none reached the figure done by Reeves at the Columbia.

### DANNY DAVENPORT IS OUT

Danny Davenport, former treasurer of Hurtig and Seaman's Theatre, was discharged from the Naval Reserves last Saturday, where he has been the last eight months.

### JOIN THE "PIRATES"

WORCESTER, Mass., Jan. 6.—John Black and Sue Milford arrived here today and will join the "Pirates," playing the Grand Theatre, this city.

## GIRLS, COMEDIANS, WARDROBE AND MUSIC HELP "BEAUTY TRUST"

I. H. Herk's "Beauty Trust" is at the Columbia this week, presenting a book called "Nedra" in two acts and four scenes. The book is about the same as last season with the "Pacemakers" on the American Circuit.

Herk has strengthened it with more scenery and a brilliant array of costumes for the chorus, which is most attractive. His chorus is made up of a pretty lot of girls, who work well and put lots of ginger into the numbers, which have been nicely arranged.

Herk has two corking good comedians in Jack Pearl and Al Hillier. This is the first appearance of these boys at the Columbia, and they made a most excellent impression Monday afternoon.

Pearl is a "Dutch" comic who has a refined way of working, but still can rough it up a bit when it is necessary. His dialect is good and the way he puts it over is extremely funny. His gestures and actions amuse. He does some tumbling and works fast. His style of "Dutch" comedy is most acceptable.

In Hillier, the company has an equally funny comedian, but of a different type. He is a Hebrew—and a fast one, too. His work is different from that of the usual comedian of this kind, and he knows how to get laughs. Frank Damsel is doing "straight" in the first part, and an East Indian in first scene of the second act.

Harold Whalen, a neat looking juvenile, does well in scenes and numbers. He dresses well, also. Earl Woods handles the third comedy, doing black face. He does well.

Frances Farr is not doing as much as we have seen her do in the past. But what she does, she takes care of nicely. She is in several scenes and leads some numbers. Her wardrobe is very pretty.

Chubby Drisdale is the type of soubrette that burlesque likes. She works with lots of pep, can dance and puts over a number with lots of action. She is shapely and looks well. Her dresses are new and bright looking and worn with good taste.

Lillian Smalley is the prima donna. She does not compare favorably with many of the prima donnas on the circuit, that we have seen, as far as talent and looks are concerned. She does, however, display an attractive wardrobe.

Arthur Brooks, Harry Maurer and John W. Scott have small roles, which they easily take care of.

The "money" bit was well done by Hillier, Maurer and Miss Drisdale.

A good comedy talking specialty was nicely put over by Pearl and Whalen.

The whistling and dancing bit offered by Pearl and Hillier was well done and generously applauded.

Nadine Gray offered a neat and attractive dancing specialty. Her first number was a corking good toe dance, which was followed by a graceful offering in which she did some high kicking. She was assisted by Anton Oesterle, with the violin. The act is good and was well received.

The "drunk" scene was well done by Pearl, assisted by Whalen. It is a funny bit and easily got over.

The "telegram" bit pleased, as offered by Hillier, Pearl and Miss Farr.

The "buzzing the bee" bit went well. It was worked up by Hillier, Maurer and the Misses, Drisdale, Gray and Smalley.

A very good illusion bit was offered in the "Pyramid of Nedra" scene, in which a woman (Frances Farr), who was supposed to have been dead 1,000 years, was brought back to life by a certain powder. The comedians injected some good comedy bits into this scene, which, with the illusion, made it worth while. The scenery and electrical effects assist greatly in making it a success.

The Temple Quartette, which has only one of the original boys left, presented a corking good singing and piano act. The boys all have good voices and know how to harmonize. The act went big.

The last scene offered several bits and numbers, as well as many pretty gowns.

The "Beauty Trust" has good comedians, pretty girls, handsome dresses and catchy music.

### GEORGE WALSH TO CLOSE

WASHINGTON, D. C., Jan. 6.—George Walsh will close with the "Paris by Night" company at the Lyceum Theatre here Saturday night. Arthur Mayer, who recently was discharged from the Navy, will open with this show at the Trocadero, Philadelphia, next Monday and will be featured.

### CHARLES BURNS IS SICK

Charles Burns, treasurer of the Majestic Theatre, Jersey City, is confined to his room on account of sickness.

### CODAIRE REPLACES KEARNEY

NEWARK, N. J., Jan. 2.—Jim Kearney closed with the "Sight Seers" here this week. Harry Codaire has replaced him.



# MELODY LANE

## MUSICAL COMEDY PAYS FORTUNES TO WRITERS

**Successful Composers of This Popular Style of Entertainment Have Earned Enormous Sums**

The announcement last week that Irving Berlin was contemplating devoting the major portion of his time to the composing of musical comedies was received with great surprise, especially as it was in view of the fact that Berlin in the field of popular songwriting occupies a position that is unique, has scores of hits to his credit and has earned enormous sums in royalties.

A glance at the position of the musical comedy or light opera writer, however, indicates that Irving, who has had some little experience in that field, knows what he is about, for the earnings of that type of writer dwarfs the popular writer's income into insignificance.

The big earnings of the musical comedy writer come from the royalties of the piece itself, and then if he is so fortunate as to get a song hit with it the royalties from the music sales bring his income up to a big figure.

The foundation of the big Victor Herbert fortune came from his light operas, the same with Reginald De Koven, and the earnings of some of the young writers are enormous.

Jerry Kern has in the past ten years built up a fortune which is estimated at \$400,000, and when one remembers that last season he had out ten successful productions which brought him in an average of \$5,000 a week in royalties alone, the estimate is not a large one.

Lou Hirsch, who did not really get well under way until last year, is earning considerably over \$2,000 a week this season.

Earl Carroll, who before he went into the army, had two or three successful pieces, accumulated a fortune of nearly \$100,000, which doubtless will be greatly increased now that he has laid away the aviator's suit and taken to writing again.

Joe Howard, who several years ago wrote musical plays, produced them and acted in them as well, at one time was making money faster than he could count it. Joe, however, tried to do too much and the managerial end ate up his royalties. However, this does not detract from the large amounts his writings brought him.

These are but a few cases which show the big money waiting for the successful writer of the musical comedy hit, and if Berlin in this field can approach the position he holds in the popular line, he will doubtless surpass any of his previous earnings.

### SONGWRITERS REMAIN ABROAD

Tommie Gray and Ray Walker, members of the first Overseas entertaining unit to arrive in France, are still abroad entertaining the American soldiers. The other members of the unit have returned home, but Gray and Walker are enjoying the work so much that they have announced that they will remain with the soldiers until the last company is ready to leave for home.

They have written a number of songs together, some of which have been published by French houses, and the balance will be submitted to New York publishers upon their return to America. Gray will probably remain abroad for several months as a big revue which he has completed is announced for an early production in London.

### CARROLL PLACES MUSICAL PLAY

Earl Carroll, who was released from the army last week, has placed a new musical comedy with Oliver Morosco, who will give it a production early this spring.

### McHALE SINGS COHEN SONG

Marty McHale, the former big league pitcher, recently a first lieutenant in the Aviation Corps of the U. S. Army, received his honorable discharge last week, and is preparing to show a new act in vaudeville.

McHale, possesses a fine voice and will introduce a number of songs in the act. The feature number will be "That's What God Made Mothers For," one of the recent publications from the Meyer Cohen house.

### COHAN SONGS IN OLCOTT SHOW

George M. Cohan has three songs in the new Chauncey Olcott show which are going big at every performance and are running a close race for the position of song hit of the piece. They are "Ireland, My Ireland of Dreams," "When I Look in Your Eyes, Mavourneen" and "You Can't Deny You're Irish." All are published by M. Witmark & Sons.

### KUMMER SONG IN NEW PLAY

A good part of the comedy in Clare Kummer's play, "Be Calm, Camilla," revolves around the song, "Somebody's Eyes," which runs through the piece. It is first sung by the star, Lola Fisher, and is then played as an entr'acte by the orchestra.

### STERN SONGS IN NEW ACT

Cassman and De Sylvia, one of the newly launched vaudeville acts, are featuring a number of the Stern songs. One of the feature numbers is "Kentucky Dream," the waltz composition by S. R. Henry and D. Onivas, which has recently been issued in song form.

### NEW VICTORY SONG READY

Lydia Mullins, a South Danville, Ill., songwriter, has completed a new patriotic song called "Victory." Claude A. Rossignol wrote the music and Miss Mullins has copyrighted and published the number.

### STERLING TRIES FOR PRIZE

Edward R. Sterling, a Canton, Ohio, songwriter, has entered three numbers in the Hearst \$5,000 patriotic song contest. He wrote the lyrics of all three and the music of two.

### CLARA MORTON SINGS NOVELTY

Clara Morton, who is presenting a new act in vaudeville, is scoring a hit of large proportions with the new Harry Von Tilzer novelty, "Sing Me to Sleep With the Marseillaise."

### McKINLEY HAS JAZZ HIT

The McKinley Music Company has a big Jazz song hit in "You Can Have It, I Don't Want It." May Hill, Clarence Williams and A. J. Piron wrote the number.

### MARSHALL PLACES MUSICAL SHOW

Henry I. Marshall, the songwriter and composer, has placed a musical comedy with the Shuberts which will be presented early this spring.

### NEW SONG SCORES HIT

"While You're Away," the new Gilbert and Friedland song, is scoring a big hit with the writers who are now appearing over the Orpheum Circuit.

### JOLSON WRITING SONGS

Al Jolson is collaborating with Jean Schwartz on a number of new songs which will be released by the Remick house some time this month.

### THOMPSON SUBMITS SONGS

G. V. Thompson, a Toronto, Canada, composer, is in New York and has submitted a number of songs to local publishers.

## AMERICAN SONGS SCORE BIG HIT IN LONDON

**Yankee Soldiers Have All England Joining in the Choruses of Their Home Songs**

The craze for American popular songs which swept all England during the first ragtime vogue is being duplicated this season. The demand for the Yankee tunes both in the music halls and production theatres is enormous, and is not confined to any particular type of song, but includes all the big New York popular hits. The big American army, which is almost as famous for its singing as its fighting, is responsible for this, for the soldiers filled with the melodies of the hit songs which they learned in the training camps have passed the singing along to the English public.

There is admittedly an irresistible appeal in the catchy melody of the Yankee song, and this has scored in France, Italy and England, with the result that the American song as well as the American writer is today enjoying a greater popularity than ever before. Scores of the new songs are now published with French words as well as English, and in the big music stores of France, they are selling in quantities that are really remarkable.

### JEROME HAS A SONG HIT

Billy Jerome, the dean of popular songwriters, who for the past quarter of a century has been putting over popular song hits with great regularity, has another in the comedy number, "Every Day'll Be Sunday When the Town Goes Dry."

The song which was recently released by the Feist house is being sung by scores of vaudeville headliners in addition to being featured in several big musical shows.

Low Dockstader, who has not used a song in his act in years, is singing it at the Palace this week, and is scoring a hit of great proportions with the clever number.

Jack Mahoney collaborated with Jerome in writing the song.

### NEW HERBERT PIECE SCORES

"The Velvet Lady," the new Victor Herbert musical comedy which is now playing in Philadelphia, is scoring a great success, and since the opening day has been playing to capacity. The piece was adapted from Fred Jackson's farce, "A Full House," by Henry Blossom, who also wrote the lyrics, and the music ranks with any of the famous Herbert masterpieces. M. Witmark & Sons publish it.

### PUBLISHERS JOIN NEW SOCIETY

The United Writers and Music Publishers, a recently formed society which is making a campaign for members among out-of-town music men, has received the applications of the Universale Music Co. of San Antonio, Wilson Bros. of Greenville, Ohio, and the Mack Music Co. of Pittsburgh.

### WHITING DOING GREAT WORK

George Whiting, who deserted vaudeville for the music business, is doing great work in the professional department of the McCarthy and Fisher Co. Since he joined this company he has placed songs with scores of the best singing acts.

### "KISSES" BREAKING RECORDS

"Kisses," the new McCarthy and Fisher song, is breaking many records for big sales. The song, which is by Alex. Sullivan and Lynn Cowan, is receiving much popularity in both musical shows and vaudeville houses.

## THE THIEF CAN HAVE THIS ONE

Harry Tucker, the musical director at Terrace Garden, is mourning the loss of a valuable watch which mysteriously disappeared from his music stand recently. Tucker, who used the watch to time the dances, has replaced it with a four-minute sand glass, which he says is not only more dependable but also relieves him of any worry regarding its possible disappearance.

### "FLU" HURTS MUSIC SALES

The recurrence of the epidemic throughout the Middle West which has resulted in the closing of the theatres and stores in many of the smaller towns and cities has worked great damage to the music business in that section. In addition to the closing of the avenues of popularization, retail business in these towns is practically at a standstill.

### REMICK A PARKE-DAVIS DIRECTOR

Jerome H. Remick, president of the music publishing house of Jerome H. Remick & Co., was elected last week to the board of directors of the famous drug and chemical house, the Parke Davis Co. of Detroit.

Mr. Remick is prominently identified with many of Detroit's big industries, among them being the Detroit Creamery Co., of which he is president.

### SAM FOX RELEASES SONG

Sam Fox, who for a number of years has been identified with high-class instrumental and vocal music, has released a new Oriental love song, entitled "My Cairo Love." The new number is by Harry D. Kerr and J. S. Zamecnik.

### "PERFECT DAY" KEEPS UP MARK

The new peace version of the Carrie Jacobs Bond song, "The End of a Perfect Day," is holding up the high sales mark established by the famous number. According to the publishers the song has sold over 150,000 copies in the last thirty days.

### KERN PLACES FOUR SHOWS

Jerome Kern has completed and placed four new musical plays, all of which will be presented early in New York. Three of them are to be presented in London by a prominent English producer and the fourth will be seen in New York.

### FEIST BUYS ANOTHER SONG

Leo Feist has purchased another song by J. J. Caddigan, the writer of "The Rose of No Man's Land." The new song is entitled "Salvation Lassie of Mine," and will be exploited through the Feist professional department.

### KAUFMAN WRITES A SONG

Mel Kaufman, composer of many good selling instrumental numbers, has written a song which he calls "Persian Moon." The words of the new number are by Cliff Hess, and it will be released by the Feist house.

### STASNY HAS NOVELTY

The Stasny Music Co. has just released a new novelty number entitled "I'm Not Jealous," by Harry Pease, Fred Mayo and Ed. Nelson. The song, which is being successfully featured by Juliet Dika, looks like a coming hit.

### HARRIS HAS TWO FINE BALLADS

Chas. K. Harris has two fine ballads in "Why Did You Come Into My Life?" and "Will You Be There When I Come back?" Both numbers are getting much publicity in the big time vaudeville houses.

### PITTSBURGH SONGWRITER IN N. Y.

Harry M. Lieberman, the Pittsburgh songwriter, is in New York showing a number of manuscripts to publishers.



# THE SONG THAT'S ON

Words by ALEX. SULLIVAN

HERE'S  
YOUR  
COPY

Write or Wire  
Your Key  
for  
Orchestration

SEVERAL  
OBLIGATOS  
NOW READY

## KISSES

(The Sweetest Kisses Of All)

Lyric by  
ALEX SULLIVAN

Music by  
LYNN COWAN

Moderato e cantabile

Ev - er since the world be - gan, — Kiss - es have been tempting  
Ev - ry - one just loves to kiss, — Ev - ry lad and ev - 'ry

man, — Though kiss - es have helped to make his - to - ry It's fun - ny how diff - rent they can be. —  
miss, — Though man - y are bash - ful, we know, it's true, They all love their hugs and kiss - es too. —

CHORUS

There's the kiss — that you get from Ba - by, — There's the kiss —

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# EVERYBODY'S LIPS

Music by LYNN COWAN

— that you get from Dad, ————— There's the kiss ————— that you get from

Mom - er, ————— That's the first real kiss you had, ————— There's the

kiss ————— of a ten - der meet - ing, ————— Oth - er kiss - es you re -

call, ————— But the kiss - es I get from you sweet - heart, Are the

sweet - est kiss - es of all. ————— There's the all. ————— D.S.

Kisses. 2

## EXTRA CHORUS

There's the kiss that they get in England  
There's the kiss that they get in France  
There's the kiss of Italian sweethearts  
They can win you with a glance  
There's the kiss that they get in Belgium  
Other kisses they'll recall  
But the kisses our Yanks will get when  
they come home  
Are the sweetest kisses of all.

## EXTRA CHORUS

There's the kiss from the young Lieutenant  
There'll be one from the Captain, too  
There's the kiss from the Major General  
That's some kiss I'm telling you  
There's the kiss from our dear top  
sergeant  
And the corporal you'll recall  
But the kisses you get from the dough  
boy, oh boy  
They're the sweetest kisses of all.

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Words by WARREN ARIAL

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People in all lines, ingenue, leading woman character; woman ingenue; juvenile man; heavy man; general business man; send photos; state salary. Address Manager GUY ASTOR PLAYERS, General Delivery, Jamestown, N. Y.

HARRY

HELEN

## BARRETT & WHITE

In a Comedy Skit—"Oh, What a Honeymoon!"



**EDWARD W. DUNN**, ill with pneumonia, is rapidly recovering.

**Willie Holt Wakefield** sailed for South Africa a few days ago.

**Estelle Bryan and Charles Morey** were married in Brooklyn recently.

**Bertha Noss** is ill in Dallas. She may have to undergo an operation.

**Venita Fitzhugh** is laid up at her home in this city, suffering from influenza.

**Fannie Donovan** is suffering from two broken ribs at Dad's Hotel, Philadelphia.

**Coakley and Dunleavy** replaced Oliver Mack in "The Big Chance" on Monday.

**William J. Kelley** succeeded Willard Mack in "The Big Chance" on Monday.

**Aileen Poe** has signed to succeed Kathryn Harris Barrymore in "The Big Chance."

**Edna May**, widow of the late Oscar Lewisohn, sailed for Europe last week on the Baltic.

**Dorothy Maynard** has been engaged by John Cort to play the role of Dolores in "Gloriana."

**Dave Catlin** has been engaged to assist Lester Sager in the Bijou Theatre box office.

**Martin Herman**, who left New York recently, is on a trip to Cuba and territory nearby.

**Jack Lait**, who recently suffered injuries in an automobile mishap, is again walking about.

**Zoe Barnett**, after a tour of the coast in "Aida," "Carmen" and other operas, is back in town.

**Frank P. Donovan**, who has been ill for several weeks at the Bellevue Hospital, is recovering.

**Lucien Muratore and Lina Cavalliera** his wife, are en route for France on the steamer La France.

**Marshall and Covert** did not appear at South Bend last week because of illness. Al Ricardo replaced them.

**Leona Thompson** is laid up with influenza at her hotel in Washington. She is with "Take It from Me."

**Abe Shapiro** was married to Ray Levy recently. The former was connected with the profession in Toledo.

**Ruth Hale, Arthur Hopkins'** publicity representative, was confined to her home last week through illness.

**Paul Petching and Company** are back in New York, after being away on the Loew time for three years.

**Norman Trevor** has signed with John D. Williams for a leading role in "Toby's Bow," which goes into rehearsal this week.

**Julia Nash** has fully recovered from the attack of influenza which recently caused her to remain inactive and has resumed her tour.

**Beulah Livingston** has been appointed personal press representative for Norma Talmadge by the Norma Talmadge Film Company.

**Walter Weems** is under contract to Ethel Hope Williams to appear in Australia, but his appearance there is not a certainty.

**Albert A. Van Auken** has returned to his duties as manager of the Temple Theatre, Syracuse, N. Y., having fully recovered from the effects of a serious surgical operation.

## ABOUT YOU! AND YOU!! AND YOU!!!

**Mayer Jones**, the booking agent in the Putnam Building, will return to his office next week from a vacation spent at Liberty, N. Y.

**Marie Cahill** has been engaged for "Just Around the Corner," a new musical comedy by George V. Hobart and Herbert Hall Winslow.

**George Le Guerre**, known as an actor both in films and on the legitimate is now recovering from an illness of about eight weeks' duration.

**Benjamin Fuller** is now almost fully recovered from his recent illness. He is the advance man of William Kibble's "Uncle Tom's Cabin" company.

**Bee Palmer**, of the Ziegfeld Midnight Frolic and "Nine o'Clock Revue," has returned from Chicago, where she spent the holidays with her parents.

**Mae Fisher**, formerly with the Reel Guys Company, is recovering from a severe attack of influenza. She is now at her home in Chicago.

**Olive Tell** has been engaged by George Tyler. She was originally supposed to head "Eyes of Youth," the Shubert show, on its Western tour.

**Walter Crowe**, aged eleven, is the latest addition to the cast of the Shuberts' new musical comedy, "Little Simplicity," now at the Fourteenth Street.

**John A. Himmelein** has purchased the Elyria Theatre at Elyria, Ohio. The house will present road shows during the week and vaudeville on Sundays.

**Blyler and Green**, unknown in the East, joined Ziegfeld's "Midnight Frolic" last Monday. They hail from the coast, where they are exceedingly popular.

**Helen Montrose**, sister of Oliver Morosco, who is now playing with Nora Bayes in "Ladies First," has been engaged to do a picture by the Vitagraph.

**Sam Meyers**, for many years a member of Charles Frohman's staff and frequently business manager of Maude Adams, is seriously ill at the French Hospital.

**Rita Lee**, who was with the Pavlova dancing aggregation, now playing in Havana, has been added to the cast of the show at the Palais Royal.

**Jean Gauthier**, the famous French actor-artist, will exhibit his collection of war paintings on Jan. 17 at the Paul Jones Club in East Fifty-seventh street.

**Nonette**, the violinist in "Somebody's Sweetheart" has married Alonzo Price, author of that play. They were engaged on Christmas Day and married New Year's.

**Harold Goldberg**, assistant to Edgar Allen in the William Fox Booking Office, was recently released from active service in the navy, and is back at work in the Fox office.

**Arthur Aldrich and Nell Revel**, the former now singing at the Palais Royal, and the latter, a dancer, have been engaged to appear at the Rickard Theatres in Australia.

**Richards and Kyle** will not appear at Keith's, Lowell, this week, due to an attack of pneumonia with which Richards is suffering. Frank Gaby is taking their place on the bill.

**Bert Clark**, by arrangement with Ethel Hope Williams, representing the Rickard Theatres, Australia, is to produce "The Better 'Ole" at the Rickard theatres in the Antipodes.

**Mary and Ann Clark** did not appear at the Colonial last week as scheduled, because of illness. Frank Crumit took the place left vacant by them, doubling at the Alhambra.

**Mrs. Eddie Long**, wife of the house manager of the Shubert Theatre, was visited on Dec. 28 by a stork, who left a baby boy. This is Eddie's fourth son and fifth child.

**Frankie Bailey**, whose shapely underpinning made her famous in the days of Weber and Fields, is now engaged as a saleswoman in a cigar store at Broadway and Forty-sixth street.

**Al Tint**, late with Add Hoyt's Minstrels, closed because of the epidemic, is now back in vaudeville in a single black-face act. He will return with Vogel's Minstrels next season.

**Roland Young** has entered the cast of "Be Calm, Camilla," in the role of Gus Beale, the song-writer. Young, for whom the part was originally written, was in the army until last week.

**Mr. and Mrs. Lew Graham** arrived from Chicago recently to take up their abode in New York. Mr. Graham is organizing the side show for the Barnum and Bailey and Ringling Show combined.

**Mort Berman**, who recently returned from the West, where he played as a single, left for Chicago last week where he will prepare a new act entitled "Taking Orders," written by himself.

**Sherlock Sisters and Foley** replaced Gaspar and Sinclair at Proctor's One Hundred and Twenty-fifth Street last week. The latter did not appear because of the illness of Miss Gaspar's father.

**George Loomis**, treasurer of the Cort Theatre, was found on Broadway last week after being missing for two days. He had been ill for several days and it was feared that he had met with an accident.

**George W. Banks, Jr.**, son of the late Charles L. Banks, actor and comedian, was married last week to Mary R. Morris. The former will soon be seen in a new act in which he will do character work.

**Kate Condon**, with the "Chin Chin Chow" company last Winter, has returned from Europe, where she has been singing American songs for Allied soldiers in the principal French camps as a Y. M. C. A. entertainer.

**Rosina Galli**, due to an acute attack of rheumatism, was unable to appear in her stellar role of the Princess in "Le Coq d'Or." "Pagliacci" and "Cavalleria Rusticana" were substituted for that opera, which was postponed.

**Ollie Mack**, formerly with Minerva Courtney and Company in vaudeville, has been added to the cast of "Shooting the Chutes," one of the Murray and Mack musical shows slated for opening within the next two weeks.

**Bob Fisher**, formerly of Fisher and Gordon, has been in Brest, France, for the last six months entertaining soldiers. He is now on a tour to Paris, London and Italy, and is expected to return to the United States in the early spring.

**Mrs. Chauncey Olcott** sailed for France last Saturday afternoon as a representative of the Stage Women's War Relief. During her stay in Paris she will direct the organization and manage a series of Jumble Inns in different French cities.

**Billy Israel, Bob Cohen and Bob Fisher**, known as the Three Bees, who have been in France for six months entertaining the convalescents, expect to return to the United States some time this month.

**Enrico Caruso** has had bestowed upon him the rank of honorary captain of the Police Reserves, with a bronze badge, conveying full police power in token of continual manifestation of patriotism and civic pride in the institutions of New York.

**Frank Hale** is planning a farewell ball, to be given February 7 in Webster Hall, in honor of the Dixie Jazz Band, which sails shortly thereafter for London, to go under the De Courville management. Prizes are to be given the best jazz dancers.

**Victor West, Prof. Herman, George Banks, Sherlock Holmes** (trained dog) and **Ted McLeod** appeared on Christmas Day at Hazelhurst Field, Mineola, L. I., N. Y., for the entertainment of the aviators who were compelled to remain on duty for the holiday.

**Robert G. Toepfert**, a private in the 136th Field Artillery, is coaching dramatic plays and appearing as a reader in the Y. M. C. A. huts and hospitals in France. He has appeared as a character impersonator at the Salle Franklin and Theatre Francais in Bordeaux.

**Rube Marquard and Jazz Band, John T. Murray, Lloyd and Wells, Clark and McCullough, Sam Ash, Josephine Davis, Edna Bennett, Fred Heider and Muriel Morgan, Bernice Le Grande, the Donald Sisters, Synco and Harry Carroll and Mabel Withee** were the entertainers at the Central Theatre last Sunday night.

**McKay Morris, Edgar Stehl, William Farrel, Joseph Graham, Eldrich Bowker, George Sommes, Robert McGroarty, Morgan Farley, Leon Cunningham, Leonard McClelland, Margaret Mower, Beatrice Maude, Elizabeth Patterson, Lael Davis and Elizabeth Black** are included in Stuart Walker's Portmanteau Company this season.

**Mary Maxfield** last week brought suit against the Pennsylvania Railroad for \$5,000 through Harry Saks Heckheimer on the grounds that, through its negligence, she injured her foot last year while returning from Baltimore. She states in her complaint that, as she was leaving the train, the platform of the Pullman car was raised and she was thrown to the platform.

**Orville Harrold** in the title role, **Miss Maggie Teyte** as Zerlina, **John Campbell** as Lorenzo, **William Danforth** as Beppo, **Frank Moulton** as Lord Allicash, **Blanche Duffield** as Lady Allicash, **Bertram Peacock** as Giacomo and **Herbert Waterous** as Matteo, comprise the cast of "Fra Diavolo" to be presented by the society of American singers at the Park Theatre during the week of January 13.

**George Whiting, Sadie Burt, Al Bryan, Irving Caesar, Harry Conway, Willie Pierce, Max Abramson, Mr. and Mrs. Sidney Kleinfeld, Rose and Jennie Davis, Esther Barnett, Mr. and Mrs. Benny Edwards, Leo Edwards and Mr. and Mrs. George Friedman** were guests at a New Year's Eve party given by Mr. and Mrs. Fred Fisher at their home on West One Hundred and Seventy-second street.

**Marion Green**, a young Western baritone, who has never appeared on other than the concert stage, was engaged last week by Gilbert Miller, son of Henry Miller, to create the role of Beaucaire in "Monsieur Beaucaire," the Booth Tarkington play which has been set to music by Andre Messager, and will be produced by Miller in London at the St. James Theatre early next Spring. **Melvin H. Dalberg**, who is Gilbert Miller's representative here, has arranged that Green should sail on January 11 with Messager, the latter also being in this country at present.



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Principal Comedian, Second Comedian, Character and Juvenile Man; Top Tenor, Baritone, Bass and Falsetto Singers; preference if you play parts. Live Singing and Dancing Soubrette; Soprano, Contralto, strong Alto, Female Trio; Sister Team; Sketch Team; S. & D. Man Team, one doing pianologue preferred.

Musical Director that can arrange with wife for chorus. Pony Chorus Girls; Show Girls; all must sing. All people must be young; state age, height, weight, who with past two seasons, salary. One and two bills per week; three-day and week stands. I have books, Producer and Manager.

Show begins rehearsals Jan. 20th at Parkersburg, W. Va. No Letters will be answered till Jan. 14th. Consider silence a polite negative. Address

H. D. Zarrow, Monroe Hotel, Parkersburg, W. Va.

Other Shows under the Zarrow banner are "American Girls," "Zig-Zag Town Girls," "English Daisies," "Zarrow's Follies," "Zarrow's Yanks."

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"BIRDS THAT DO THINGS WORTH CROWING ABOUT"

## EDDIE HALL

NUT COMEDIAN

THE BOY WITH THE FUNNY LAUGH

MILITARY MAIDS

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PRIMA DONNA

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## NADEAU

WITH FROLICS OF THE NITE

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Two Seasons More Management James E. Cooper

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IN VAUDEVILLE

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BEN WELCH SHOW

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SOUBRETTE

GROWN UP BABIE

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FEATURED PRIMA DONNA

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## NEW YORK CITY.

## B. F. KEITH VAUDE EXCHANGE

Palace—Jack Norworth—Bessie Clayton. (Six to fill.)

Riverside—The Duttons—Lyndell & Macy—The Sharrocks—"In the Dark"—Peronne & Oliver—Phyllis N. Terry—Rooney & Bent.

Colonial—Bob Hall—Clinton & Rooney—Bessie Clayton—Williams & Wolfus—Fenton & Fields—Bradnor & Derrick—Moran & Wiser—Harry Green & Co.

Alhambra—Fenton & Fields—Muriel Winslow—L. & G. Ascher.

Royal—Geo. McFarlane—Leckett & Haig—Trixie Friganza—Kltner & Rooney—Embs & Alton—"What Girls Can Do"—Morton & Nicholson—Van Collee.

Fifth Avenue (Jan. 9-11)—Jack Ingles—Les Copeland & McCloud—McGowan, Gordon & Co. (Jan. 13-15)—Synco—Alec & Dot Lamb.

58th Street (Jan. 9-11)—Ed Lee Wroth & Co.—Linton & Lawrence—Marlette's Manikins—Simpson & Dean—Carlita & Lewis—Earle & Curtis—Three Stewart Sisters. (Jan. 13-15)—Kramer & Morton—Ruth Curtis & Bond—La Follette—Mason & Cole. (Others.)

23d Street (Jan. 9-11)—Tennessee Ten—Billy Glason—La Follette—Earle & Leight—Chick & Chicklet. (Jan. 13-15)—Alexander & Fields—Ward & Pryor—Lloyd & Whitehouse. (Others.)

125th Street (Jan. 9-11)—Geo. Jessell—Mr. & Mrs. M. Norcross. (Jan. 13-15)—Al Shayne—Lillian Helein & Co.—Earl & Sunshine. (Others.)

## BROOKLYN.

Bushwick—Susan Tompkins—Belle Baker—Harry Watson Co.—Jas. Hussy Co.—The Flemings—Rice & Werner—Harmon & O'Connor.

Orpheum—Bob Albright—Ted Doner—Rajah—Belle Sisters—Ann Gray—Leon Errol & Co.—Bob Hall—"Sweeties"—J. Singer & Dols.

ALBANY, N. Y.

Proctor's (Jan. 9-11)—Fred Ardash & Co.—Montgomery & Allen—"Grey & Old Rose"—Silver & Duval—El Cota. (Others.) (Jan. 13-15)—Nancy Bozer & Co.—Martin Webb—Hobson & Beatty—Al & Lina Anger—Lillian & E. Quell Twins—Frank Hartley.

## BOSTON, MASS.

Keith's—Robbins—Whitfield & Ire—La Bernicia & Co.—Nitts—Jo—Henry Lewis—Mrs. Gene Hughes—Sue Crighton Co.—Mirano Bros.

## BALTIMORE, MD.

Maryland—Miller & Capman—Claudia Coleman—Ruth St. Denis—Fred Allen—Valerie Bergere Co.—Morris & Campbell.

## BUFFALO, N. Y.

Keith's—"Hands Across Sea"—Clark & Bergman—Ellmore & Williams—Wilton Sisters—Cycling Brunettes—Klein Bros.—Mosconi Bros. & Co.

## COLUMBUS, OHIO.

Keith's—Benease & Baird—Parsons & Irwin—C. & F. Usher—Keane & Williams—Stuart Barnes.

## CINCINNATI, OHIO.

Keith's—Dolly Connolly Co.—"Weaker One"—Lew Dockstaedt—The Randalls—Four Morak Sisters—Adams & Griffith.

## CLEVELAND, OHIO.

Keith's—"Somewhere with Pershing"—Blanche Ring—Gray & Byron—Katherine Powell Co.—Little Bill.

## DETROIT, MICH.

Miles—Isakawa Japs—Lillian Shaw—Warren & Templeton—A. & F. Steadman—Curzon Sisters—Art—Clown Seal—Brent Hayes.

## DAYTON, OHIO.

Keith's—Chas. Grapevine Co.—Blossom Seeley—Chris Richards—Martyn & Florenz—Musical Hunters—Mang & Snyder.

## ERIE, PA.

Keith's—De Leon & Davies—Rae L. Royce—Tarsen—S. Gallini & Co.—Harry Bree & Co.

## ELIZABETH, N. J.

Proctor's (Jan. 9-11)—"Bon Voyage"—Josephine Davis—Curley. (Jan. 13-15)—Little Miss Manhattan.

## GRAND RAPIDS, MICH.

Keith's—Van & Schenck—Keane & Golden—B. & H. Mann—Willie Hale & Bro.

## HAMILTON, CAN.

Keith's—Scotch L. & L.—Nita Johnson—Paul Kleist—Billy McDermott.

## INDIANAPOLIS, IND.

Keith's—"Maid of France"—7 Honey Boys—Helen Jackley—Dugon & Raymond—Maurice Burkhardt.

## LOWELL, MASS.

Keith's—Jean Adair & Co.—Ethel Hopkins—Billy Glason—Allman & Nevins—7 Glasgow Maids—The Brads—Chas. Henry's Pets.

## LOUISVILLE, KY.

Keith's—Gruber's Animals—Girl on Magazine.

## MONTREAL, CAN.

Keith's—Frank Crummit—Lee & Cranston—Lee Zarrell & Co.—Lucille & Cockie—"Midnight Rollers"—Helen Ware.

## MT. VERNON, N. Y.

Proctor's (Jan. 9-11)—Janet Adair & Co.—Werner—Amoros Trio—Kramer & Morton—Harriet Remple & Co.—Bradna & Derick—Belle & Wood.

## PORTLAND, ME.

Keith's—Four Ankers—Hallen & Hunter—Duncan Sisters—Richards & Kyle—Billet 13—Kimball & Kenneth—Frank Gaby.

## PHILADELPHIA, PA.

Keith's—Weber & Rednor—Mr. & Mrs. Barry—Eddie Leonard & Co.—Josephine & Brooke—Four Readings—Yates & Reed—Kalmier & Brown—E. Francis & Araba—Laurie—Bronson.

## PITTSBURGH, PA.

Davis—Juliette—"4 of Us"—3 Jahns.

## PROVIDENCE, R. I.

Keith's—Ben Beyer Co.—Emmy's Pets—Dorothy Toy—Edith Clifford Co.—A. & M. Clark—Hyams & McIntyre—O'Donnell & Blair—Wm. Cutty.

## ROCHESTER, N. Y.

Keith's—Helene Davis—Nat Lepsig—Sheehan & Regay—Howard's Ponies—Arthur Havel Co.—Robert T. Haines—Cook & Save—Ryan & Ryan.

## SCHENECTADY, N. Y.

Proctor's (Jan. 9-11)—Bob Albright—Bud Snyder & J. Melino—Martin Webb—Grew, Fates & Co.—Cook & Sylvia. (Jan. 13-15)—Seymour, Brown & Co.—Montgomery & Allen—Silver & Duval—Bush Bros.—El Cota.

## TROY, N. Y.

Proctor's (Jan. 9-11)—"Pretty Baby"—Marion Murray—Reynolds & White. (Jan. 13-15)—Kala-lulul Hawaiians—Pietro—Cartmell & Harris—The Stantons—Rehn & Fitch—Alf Loyal's Dogs.

# VAUDEVILLE BILLS

## For Next Week

## TORONTO, ONT.

Keith's—Orth & Cody—Kimberly & Page—"Birds of a Feather"—J. & B. Morgan—Dobbe & Nelson—Lucille Cavanaugh—Stampeide Elders.

## TOLEDO, OHIO.

Keith's—Jas. Waite & Co.—"Island of Love"—McIntosh & Maids—Harry Cooper—Lady Alice's Pets—Florence Tempest Co.

## WASHINGTON, D. C.

Keith's—Lillian Fitz—B. & E. Walton—Ben Bernie—Gertrude Hoffman—J. & B. Thornton.

## WILMINGTON, DEL.

Garrick—Killian & More—Marconi & Fitzgibbons—Togan & Senora—Walker & Texas—Geo. Price & Co.

## YOUNGSTOWN, OHIO.

Keith's—Madlock's Mel—Pink's Mules—Sylvia Clark—E. & J. Connolly—Bison City Four.

## YONKERS, N. Y.

Proctor's (Jan. 9-11)—Tom Brown's Revue—Stan Stanley & Co.—Willard—Martin & Boyce—Flying Keelers. (Jan. 13-15)—Madison & Winchester—Ara Sisters—Jack Arnold Trio.

## ORPHEUM CIRCUIT

## CHICAGO, ILL.

Palace—Annette Kelleman—Julius Tannen—Mme. Ohman—Misses Lichtner & Alex.—Florenz Duo—Friscoe.

Majestic—Mlle. Dazle—Dooley & Sales—Imhof, Conn & Coreene—Bert Swor—Jas. C. Morton & Co.—Sylvia Loyal.

## CALGARY, CAN.

Orpheum—"White Coupons"—Bert Baker—Burns & Frabito—Four Harmony Kings—Hector—Ramsdells & Deyo—Lunette Sisters.

## DES MOINES, IA.

Orpheum—Theodore Kosloff & Co.—Charles Irwin—Flanagan & Edwards—Eddie Foyer—Friscoe—Wilbur Mack & Co.—Daisy Nellis.

## DENVER, COLO.

Orpheum—"Petticoats"—Helen Trix & Sisters—Walter Brower—Bennett & Richards—Laughlin & West—"An Artistic Treat"—Merlan's Dogs.

## KANSAS CITY, MO.

Orpheum—Eddie Foy & Co.—Cameron, Devitt & Co.—Dickinson & Deagon—Misses Campbell—Bert Earle & Co.—Alla Moskova & Ballet.

## LINCOLN, NEB.

Orpheum—"On the High Seas"—Reno—Friscoe—Dale & Bursch—Officer Vokes & Don—Walter C. Kelly.

## LOS ANGELES, CAL.

Orpheum—Grace La Rue—"Somewhere in France"—Joe Browning—Archie & Gertie Falls—Littlejohns—"For Pity's Sake"—Fox & Ingraham—Kiraify Kids.

## MINNEAPOLIS, MINN.

Orpheum—Valeska Suratt & Co.—Primrose Four—Hunting & Francis—Wanier & Palmer—Brenck's Models—"Street Urchin."

## MILWAUKEE, WIS.

Orpheum—Cecil Leau & Mayfield—Herbert Clifton—Jack Alfred & Co.—Milt Collins—Margot Francols & Party—Sue Smith.

## MEMPHIS, TENN.

Orpheum—Lillian Russell—Gilbert & Friedlander—Kittaro Trio—Polly Moran—Three O'Gorman Girls—Eddy Duo—John R. Gordon & Co.

## NEW ORLEANS, LA.

Orpheum—"An American Ace"—Brendell & Bert—Swift & Kelly—Lou Holtz—Amoros Sisters—Tosart.

## OAKLAND, CAL.

Orpheum—Rubeville—Gus Edwards' Revue—Swor & Avey—"Four Buttercups"—Grace Nelson.

## OMAHA, NEB.

Orpheum—Herman Timberg & Co.—Ford Sisters—Jean Barrios—Toney & Norman—Elly—Rodriquez Bros.—Al Herman.

## PORTLAND, ORE.

Orpheum—"Forest Fire"—Barry Girls—Mazie King—Caroline Kohl & Co.—Santos & Hayes—Brierre & King—Stanley & Birnos.

## SALT LAKE CITY, UTAH.

Orpheum—Lambert & Hall—Page, Hack & Mack—Lander Bros—"Efficiency"—Olive Briscoe & Raul—De Wolf Girls—Herman & Shirley.

## SAN FRANCISCO, CAL.

Orpheum—Stella Mayhew—Irene & Bobby Smith—Eddie Borden—Sea Wolf—Barr Twins—Sarah Padden & Co.—Leo Beers—Le Maire & Crouch—H. & S. Ellsworth.

## ST. LOUIS, MO.

Orpheum—Eva Tanguay—A. Libertina Rasch—Flaher, Hawley & Co.—Crawford & Broderick—Creole Fashion Plate.

## ST. PAUL, MINN.

Orpheum—John E. Hymer & Co.—Diani & Rubini—Shrapnel Dodgers—Walters & Walters—Everest Monkeys—3 Bennett Sisters—McKay & Ardine.

STOCKTON, SACRAMENTO AND FRESNO, CAL. (Two days each.)

Orpheum—Courtney Sisters—Paul Decker & Co.—Bert Fitzgibbon—Wallace Galvin—Ames & Winthrop.

## SEATTLE, WASH.

Orpheum—"Only Girl"—J. & M. Harkins—Elsa Ruegger & Co.—Josephson Troupe—Jennings & Mack.

## VANCOUVER, CAN.

Orpheum—Ray Samuels—Robinson's Elephants—Dream Fantasies—Wm. Smythe—Lee, Kohlmar & Co.—Harry Jolson—Sansone & Delilah.

## WINNIPEG, CAN.

Orpheum—Joe Howard's Revue—Kennedy & Rooney—Claudius & Scarlet—Walter Fenner—John Josephson—C. & A. Dunbar.

## POLI CIRCUIT

## BRIDGEPORT, CONN.

Poli (First Half)—Belmont & Moore—Libby, Brown & Conlin—Hoey & Lee—Chas. McGoo & Co. (Last Half)—Evans & Chase—Cora Simpson & Co.—James Lucas.

Plaza (First Half)—The Pierrots—Winchell & Green. (Last Half)—Emmett & Letty—William & Mary Rogers—Frank Wilson.

## HARTFORD, CONN.

Poli (First Half)—Three Stars—Paramo—Kilkenny Duo—Babe Anderson & Girls—Wilson Bros.—Romas Troupe. (Last Half)—Orville Stamm—Johnny Wood—Libby, Brown & Conlin—Broadway Today—Hoey & Lee—Three Alex.

## NEW HAVEN, CONN.

Palace (First Half)—Frank Wilson—Evans & Chase—James Lucas. (Last Half)—Three Stars.

Bijou (First Half)—Cora Simpson & Co. (Last Half)—The Pierrots—Winchell & Green—"What's the Use."

## SCRANTON, PA.

Poli (First Half)—Bob & Tip—Johnson & Crame—Some Baby—Billy Elliott—The Belldays. (Last Half)—Schlavoni Bros.—Walters & Daniels—Mabel Whitman & Dixie Boys—Stan Stanley—Sherman & De Forest.

## SPRINGFIELD, MASS.

Palace (First Half)—Ioleen Sisters—Johnny Wood—Katherine Murray & Co.—Geo. & Paul Hickman—Orville Stamm. (Last Half)—Joe La Fleur—Antler Trio—Gilbert & Kinney—"That's Going Some."

## WATERBURY, CONN.

Poli (First Half)—Three Alex—Emmett & Letty—Dick Knowles—"What's the Use." (Last Half)—Paramo—Babe Anderson & Girls—Kilkenny Duo—Chas. McGoo & Co.

## WILKES BARRE, PA.

Poli (First Half)—Schlavoni Bros.—Walters & Daniels—Mabel Whitman & Dixie Boys—Stan Stanley—Sherman & De Forest. (Last Half)—Bob & Tip—Johnson & Crame—Some Baby—Billy Elliott—The Belldays.

## WORCESTER, MASS.

Plaza (First Half)—Joe La Fleur—Gilbert & Kinney—"That's Going Some." (Last Half)—Smith & Garfield—Dick Knowles—Minnie World.

Poli (First Half)—Antler Trio—Wm. & Mary Rogers. (Last Half)—Ioleen Sisters—Wilson Bros.—Katherine Murray & Co.—Geo. & Paul Hickman.

## LOEW CIRCUIT

American (First Half)—Gragnell & Mack—Gordon & Day—Arnold & Taylor—Billy King & Co.—Josephine Davis—"Highest Bidder"—Violinski—Three Walters. (Last Half)—Duffy & Montague—Bill & Ackerman—Conrad & Mayo—Six Virginia Steppers—Green & La Fell—Hymen Adler & Co.—Bert & Betty Wheeler—Paul Petching & Co.

Avenue B (First Half)—Harry First & Co.—Alf Grant. (Last Half)—Five Martins.

Boulevard (First Half)—Kittie Duo—Jessie Reed—Van & Carrie Avelie—McCormack & Irving—Knapp & Cornelia. (Last Half)—Steiner Duo—Chas. & Sadie McDonald—Les Merchants—Hudson & Jones.

Delancey Street (First Half)—Swain's Cats & Rats—Robb & Stewart—Caroline Meredith—Hymen Adler & Co.—Hudson & Jones—Hill & Ackerman. (Last Half)—Selbini & Grovini—Gagnell & Mack—Helen Vincent—"Highest Bidder"—McCormack & Irving—"Bon Voyage."

Greeley Square (First Half)—Pricardo Bros.—Walsh & Edwards—Paul Petching & Co.—Ryan & Lee—Burt Sheppard & Co. (Last Half)—Jessie Reed—Bullowa's Birthday—Ryan & Lee—Alexander Bros. & Evelyn.

Lincoln Square (First Half)—Selbini & Grovini—Duffy & Montague—Homer & DuRard—Frank Morrell—Six Virginia Steppers. (Last Half)—Gordon & Day—Josephine Davis—Cardo & Noll—Burns & Klassen—Harsh Brown & Co.

National (First Half)—Marshall & Welton—Helen Vincent—Hank Brown & Co.—Sam Hearn—Alexander Bros. & Evelyn. (Last Half)—Romaine—Fliske & Fallon—Walton & Francis—Kenny & Hollis.

Orpheum (First Half)—Hart & Diamond—Emmie & Ernie Elliott—Jenks & Allen—Les Merchants—Kenny & Hollis—Weiss Troupe. (Last Half)—Priardo Bros.—Jean Moore—Robt. Henry Hodge & Co.—Sam Hearn—Barry & Layton.

Victoria (First Half)—Romaine—Halley & Noble—McMahon & Cappelle—Lola Wentworth—Rube Marquard. (Last Half)—Lonzo Cox—Jenks & Allen—Roy & Arthur—Frank Morrell—Rube Marquard.

## BROOKLYN.

DeKalb (First Half)—Clayton & Clayton—Sam J. Harris—Robt. Henry Hodge & Co.—Harris & Morey—Casting Campbells. (Last Half)—Burt Sheppard & Co.—Knowles & Hurst—Ed F. Reynard & Co.—Lola Wentworth—Hubert Dyer & Co.

Fulton (First Half)—Steiner Duo—Knowles & Hurst—Ed F. Reynard & Co.—Conrad & Mayo. (Last Half)—Swain's Cats & Rats—Hallen & Nobel—Van & Carrie Avery—Harris & Morey—Three Walters.

Metropolitan (First Half)—Hubert Dyer & Co.—Fliske & Fallon—Cardo & Noll—Barry & Layton—"Bon Voyage." (Last Half)—Casting Campbells—Arnold & Taylor—McMahon & Chappelle—Violinski—Billy King & Co.

Palace (First Half)—Martini & Fabrin—Well & Malle—Roy & Arthur. (Last Half)—Alf Grant—Harry First & Co.—Knapp & Cornelia—Scanlon & Denno.

Warwick (First Half)—Scanlon & Denno—Burns & Klassen—Five Martins. (Last Half)—Martini & Fabrin—Fox Benson & Co.

## BOSTON, MASS.

Orpheum (First Half)—Three Herbert Sisters—Mahoney & Rogers—Allen, Clifford & Barry—Danny Simmons—Corelli & Gillette. (Last Half)—Nat Burns—Watkins & Williams—Donahue & Fletcher—Gill & Veak—Frank Bush—Eight Dominoes.

## BALTIMORE, MD.

Hippodrome—Wastka & Understudy—Fentel & Cecil—Wolf & Stewart—Collins' Dancers—Canfield & Rose.

## FALL RIVER, MASS.

Bijou (First Half)—Nat Burns—Watkins & Williams—Gill & Veak—Frank Bush—Eight Dominoes. (Last Half)—Three Herbert Sisters—Mahoney & Rogers—Allen, Clifford & Barry—Danny Simmons—Corelli & Gillette.

HOBOKEN, N. J.

Lyric (First Half)—Oliver—Wright & Earl—Patsy Doyle—Aronty Bros. (Last Half)—O'Neill Sisters—Grace DeWinters—Wolgate & Gille.

HAMILTON, CAN.

Loews—George & Lily Garden—Wilkins & Wilkins—Deltmore & Moore—Clayton & Lennie—Anna Chandler.

MONTREAL, CAN.

Loew's—Carberry & Cavanaugh—Al Burton & Co.—"Everything But Truth"—Adele Oswald—"Reel Guys."

NEW ROCHELLE, N. Y.

Loew's (First Half)—Fox Benson & Co.—The Harveys—"Bullowa's Birthday."

PROVIDENCE, R. I.

Emery (First Half)—Morillo Sisters—Estelle Sully—Braun & War Widows—Nevins & Erwood—Choruscope. (Last Half)—Bell & Eva—DeVoy & Dayton—"Married Life"—Frank Farron—"What Women Can Do."

SOUTH BETHLEHEM, PA.

Loew's (First Half)—O'Neill Sisters—Pisano & Bingham—Grace DeWinters—Wolgate & Gille. (Last Half)—Conrad & Goodwin—B. Kelly Forrest—Mabel & Johnny Bore—Arady Bros.

SPRINGFIELD, MASS.

Palace (First Half)—DeVoy & Dayton—"Married Life"—Frank Farron—Bell & Eva. (Last Half)—Morillo Sisters—Estelle Sully—Braun & War Widows—Nevins & Erwood—Choruscope.

Yonge Street—Dura & Felley—Beth Chaille—Frye & Jack Smith—Chas. Mack & Co.—Sol Burns—Australian Woodchoppers.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (First Half)—Tallyho Girls—Jack Ross—Burke & Burke—Zihn & Dreis—La Toy's Dogs.

CALGARY, CAN.

Pantages—Imperial Pekinese Troupe—Wier & Temple—Dancing Tyrells—Spencer & Wilson—"Little Burglar."

DENVER, COLO.

Pantages—Dorothy Vaughan—Leana Graham—Holmes & LeVere—Wm. Flemen & Co.—Hill, Tivoli & Hill—"Revue Boquet."

EDMONTON, CAN.

Pantages—World Wide Revue—Ned Norworth & Co.—Provol—Old Time Darkies—Selma Bratz.

GREAT FALLS, MONT.

Pantages—Four Mayakos—Senator Francis Murphy—Regal & Moore—Murphy & Klein—Love & Wilbur.

KANSAS CITY, MO.

Pantages—Olives—Britt Wood—Octavia Handworth & Co.—Follis Sisters & Le Ron—Zeno Dunbar & Jordan.

LOS ANGELES, CAL.

Pantages—"Here Comes



## TWO PLAIN BOYS

JACK

AL

## PEARL AND HILLIER

Featured Comedians with the "Beauty Trust," Columbia, New York, this week

## STARS OF BURLESQUE

**SOPHIE DAVIS**

SOUBRETTE

PACEMAKERS

**FRANK LUCY**

STRAIGHT

MOLLIE WILLIAMS GREATEST SHOW

**MAE MILLS**

THE RAZZ JAZZ GIRL

RUBE BERNSTEIN'S FOLLIES OF PLEASURE

**CLYDE J. BATES** SUM

BUM

PRINCIPAL COMEDIAN

RUBE BERNSTEIN'S FOLLIES OF PLEASURE

**MAY KEARNS**

INGENUE

PIRATES

**ANNETTE LA ROCHELLE**

PRIMA DONNA

RUBE BERNSTEIN'S FOLLIES OF PLEASURE

**RUTH ROSEMOND**

WATCH ME NEXT SEASON—NOW INGENUE AND SOUBRETTE WITH SIGHTSEERS

**ANITA MAE** SINGING

SENSATION

Prima Donna with Simonds &amp; Lake's Auto Girls Management—WALTER MEYERS

**RUTH HASTINGS**

PRIMA DONNA

MOLLIE WILLIAMS' GREATEST SHOW

DIRECTION—ROEHM AND RICHARDS

**JIMMIE PARELLE**

KOSHER KOMIC

PENNANT WINNERS

**ETHEL DEVEAUX**

PEPPERY SOUBRETTE

Direction—ROEHM &amp; RICHARDS

**HARLIE MAYNE**

PRIMA DONNA

GOLDEN CROOKS

**KATHRYN DICKEY**

PRIMA DONNA

JAS. E. COOPER'S SIGHTSEERS

**JOE LURGIO EDNA**

SPECIALTIES

WITH "WORLD BEATERS"

**HARRY J. CONLEY**

PRINCIPAL COMEDIAN

FRED IRWIN'S BIG SHOW

SEASON 1918-1919

*Chas A Figg***"Girls of U.S.A." 1917-18-19**

Direction JOE HURTIG

**EDWARD LAMBERT**

The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

**MAYBELLE GIBSON**

PRIMA DONNA

AL REEVES SHOW

**MABEL MORTON**

INGENUE

PAT WHITE GAIETY GIRLS

**DELLA CLARK AND LEWIS WILL**

PRIMA DONNA—MELBA OF BURLESQUE

CHARACTERS

HERK-KELLY-DAMSEL'S PACEMAKERS.

Direction—I. N. WEBER

**HENRY JINES**

FLASH OF THE SUNNY SOUTH (GANG)

"Hip, Hip, Hooray Girls"

**OLIVE CHRISTIAN**

INGENUE

Coon Shouter

PENNANT WINNERS

**OLIVE MORGAN**

PRIMA DONNA

PENNANT WINNERS

**FLORENCE WHITFORD**

SOUBRETTE

RUBE BERNSTEIN'S BEAUTY REVUE

**BASIL BUCK**

SUCCESSFUL STRAIGHT

SAM HOWE'S SHOW

**BENNIE FREEDMAN**

INGENUE

FROLICS OF THE NITE

**PHIL OTT**

"THE ONLY ONE"

EN ROUTE

THE BOSTONIANS

**BERT and PAULINE HALL**

WITH STAR AND GARTER SHOW

SEASON 1918-19



## BURLESQUE NEWS

(Continued from page 14)

WAINSTOCK HAS  
GOOD SHOW IN THE  
"MILITARY MAIDS"

The "Military Maids" at the Star, Brooklyn, last week, were a little handicapped at the night performance, Thursday, on account of Eddie Hall being absent from the cast through illness. Several other members of the cast also were suffering with heavy colds, which interfered not alone with their singing and talking, but their other work as well.

There are three separate books offered in this show, each containing a story. The first part is called "A Gay Old Boy" and "The Spy." The "Hold-Up Man" closes the show. They are all by Frank Graham. The condition of the show on the evening reviewed would make it hard to judge the capabilities of the principals or how good the books are.

Graham, as a "gay old boy," in the beginning portrays an excellent comedy role. As the hold-up man, in the burlesque, he again gives the audience an opportunity to see another line of his work. He handles himself well throughout the performance and works hard.

Harry Harrigan, who played all last season at the National Winter Garden in this city as Hebrew comedian, does a light juvenile at the opening of the show very well. In the burlesque, he does his Hebrew comedy, getting much out of the part.

Andy Martini, who is a contortionist, is doing an Irish comedy part in the show and gets away with it very well. He can put over a number and is a good bumper. He works hard and had to double in Hall's part as well as do his own.

A. Ellsworth, a new comer to burlesque, is the "straight" and his line of work is most acceptable. He is a good talker, has a fine stage presence and dresses well. He does an old man and a Mexican later in the show and takes care of both satisfactorily.

Edith Randall, the prima donna, is a clever woman. She does about the best French character we have seen at this house so far. Her appearance, actions and general stage presence are in perfect keeping with the character. She has a good voice and renders her numbers very well. Her costumes are also pretty. She does a creditable bit of acting in the last act.

Caroline Warner has improved very much in her work since last season, and has developed into a fast soubrette. She puts her numbers over with a snap for encores. She looks well, is pretty and works clean cut. She displayed several pretty dresses. Her all-round good work was noticeable last Thursday evening.

Jesse Hault is in several scenes and leads some numbers.

Vinnie Philips is the ingenue. It looks as though this young lady has just stepped out of the chorus, as her work is very amateurish.

Miss Randall offered a French number very cleverly, but it was spoiled by one of the chorus girls on the left. She was rather thin and looked more so in a bathing suit she wore in this number. The odd manner in which she dressed her hair also struck the audience as strange and had the house in an uproar during the entire number.

Babe Glass offered a neat eccentric dance in one, which pleased. The Dancing Millers offered their specialty in the banquet scene. This act was added to the entertainment, evidently, as they didn't make an appearance at any other time during the performance.

Martini's specialty was one of the hits of the night. He opened with an eccentric dance, getting it over for good results. He then placed a small keg on a table and, doubling himself up, worked his way through the keg, providing a lot of comedy at the same time. This is a different style of act from any that has been seen at this house and it was thoroughly enjoyed. Martini is a good contortionist and tied himself up in knots a half dozen times during his act.

Wainstock has costumed his chorus well and has a good-looking lot of girls, who dance and put their numbers over.—SID.

Mark Thompson proved himself a capable "straight," by the manner in which he "fed" the comedians for laughs.

Joe Murray, another new man, proved himself a good juvenile and handled several characters very well. He is a good dresser and makes a neat appearance.

Katherine Murray, a good looking prima donna, offered her numbers with ease and to good results. She has a pretty wardrobe and can read lines.

Ethel Deveau looked more attractive than we have seen her before. This may be on account of the way she is wearing her hair. At any rate, she looks better, and put her numbers over for encores.

Dixie Dixon is another soubrette who is liked at this house. She puts her numbers over nicely, looks well and wore pretty dresses.

Ethel Seymore gave a good account of herself in the ingenue role. She recently graduated from the chorus and is making good in the part.

Joe Murray and Katherine Murray offered a neat talking and singing specialty which was well done and kindly received by the audience. They went very well, as a talking act in a house of this kind must be good to hold an audience.

Princess Doveer, one of our best dancers, presented several classical offerings, which were a decided success. Her numbers were most gracefully offered. —SID.

## JOINS PAT WHITE SHOW

Bennie Freedman closed with the "Frolics of the Nite" company in Chester Saturday night and opened with the Pat White show at the Star, Brooklyn, this week as ingenue, taking the place left vacant by Mabel Morton, who closed Saturday night.

## DO GOOD ACT

McCarthy and Kelly were a hit with their specialty at the Olympic last week. They do a corking good singing act with the "Grown Up Babies Company." It's their first season in burlesque.

## GOES AHEAD OF FILM

Fred Walters, former agent of the "Hip, Hip, Hooray Girls," is now doing the advance work for the "Hearts of the World" in New York City and the State of New Jersey.

## WALKER TAKES COMEDY

The Comedy Theatre has been secured by Stuart Walker for his series of twenty-two short plays.

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are hard to get, as every vaudeville performer knows, and any book containing them is therefore much sought after. Is it any wonder then that MADISON'S BUDGET No. 17 has been acclaimed by representative performers the world over as the greatest compendium of sure-fire laughs ever offered. PRICE ONE DOLLAR and money back if it doesn't contain an unequalled assortment of gilt-edge monologues, parodies, acts for two and more performers, minstrel first-parts, also screaming "tab" farce, 200 single gags, etc. JAMES MADISON, 1652 Third Ave., New York.

MORRIS WAINSTOCK'S

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Better Than Most and  
as Good as the Best

OLYMPIC, NEW YORK, THIS WEEK

B. F. KAHN'S UNION SQUARE THEATRE  
STOCK BURLESQUE

With All Star Cast

BILLY (GROGAN) SPENCER FRANK MACKEY  
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BABE WELLINGTON EVE LEWIS

AND

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STRAIGHT and CHARACTERS

WITH MILITARY MAIDS

## JOE ARGUS

BEAU BRUMMEL STRAIGHT

WITH PIRATES

## CY ARDINGER

With "Trail Hitters"

## A MARTINI BURLESQUE

DOING COMEDY

GOING THROUGH THE KEG

WITH MILITARY MAIDS

## BESSIE BAKER

DON'T DO ANYTHING UNTIL YOU HEAR FROM ME

PAT WHITESHOW

## JACK REID AND HIS RECORD BREAKERS

THIS WEEK, TROCADERO, PHILADELPHIA

## GEORGE BROADHURST

DANCING HOP

GROWN-UP BABIES

MINSKY STOCK  
HANDLES MUSICAL  
NUMBERS RIGHT

The Minsky stock company presented an offering that was thoroughly enjoyed by a crowded house last Thursday afternoon. The first part was in three scenes and called "Lawn of Prince Decoco." The "Ball Room of the National Winter Garden" was the title of the second part.

The musical numbers were well rendered by the female members of the cast, as were several specialties.

Dave Shafkin, a new member of the company, shared the comedy roles with Earl Kern and Jack Shargel. Shafkin did a Hebrew character nicely, and made Shargel step some to keep up with him.

Kern did a tramp, in which character we have seen him work before. The audience liked his work.

Shargel repeated his usual line of work, getting most of his laughs when delivering his lines in Yiddish.

## THE REAL BURLESQUE SHOW

## Billy Watson's Beef Trust

MINER'S, 149th STREET, WEEK JANUARY 6-11

Empire Theatre, Broadway and Ralph Ave., Brooklyn, Week Jan. 13—  
Farewell Trip of "Krousemeier's Alley." Matinee Daily.



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N. Y.

JOE M. HOWARD  
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## The "Follies" of Brooklyn

MARK LEA Comedian and Producer	TOM COYNE Comedian
NORMA BELL Prima Donna	MABEL LEMONIER Numbers
MAY BELLE Ingenué	MATT. KENNEDY Straight
GERTRUDE LYNCH Soubrette	"CHUCK" CALLAHAN Bits
HUGHIE SHUBERT and His Orchestra	GEO. V. FISHER Scenic Artist

AT LIBERTY FOR NEXT SEASON

JUVENILE CHARACTERS  
AND  
HEBREW COMEDIAN

## HARRY HARRIGAN

MILITARY MAIDS,  
STAR, BROOKLYN,  
THIS WEEK

## STARS OF BURLESQUE

With Pennant Winners

# LEW LEDERER

AT LIBERTY  
FOR  
NEXT SEASON

## WALTER BROWN

STAR, BROOKLYN, THIS WEEK

FLYING DUTCHMAN  
FOURTH SEASON  
PAT WHITE SHOW

PRIMA DONNA  
HIP HIP HOORAY GIRLS

## HELEN McCLAIN

FORMERLY  
HELEN VREELAND

FEATURED  
COMEDIAN

## BILLY WILD

SYMONDS and LAKE'S  
AUTO GIRLS

MARCUS MUSICAL  
COMEDY COMPANY

## MIKE SACKS

SEVENTH SEASON AS  
PRINCIPAL COMEDIAN

BLACK  
FACE

## BILLY WALLACE

WITH  
PIRATES

CLOSING SHOW WITH  
A WHIRLWIND  
JAZZ DANCE

## HENRI and LIZELL

TRAMP COMEDIAN  
SOUBRETTE  
WITH PIRATES

## PEARL LAWLER

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Featured Comedian—Bernstein's and Levy's Beauty Review—Seventh Season

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Ever See E. M. Dance "KLASSY KOLORED KID" SIMONDS & LAKE'S AUTO GIRLS

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BILLY PURCELLA & RAMSAY EYVLEEN  
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## DRAMATIC AND MUSICAL

## Routes Must Reach This Office Not Later Than Saturday

Arlas, Geo.—Broad Street, Philadelphia, 6-18.  
 "Atta Boy"—Lexington Theatre, New York, Indef.  
 "Business Before Pleasure"—Shubert-Riviera, New York, 6-11.  
 "Better 'Ole, The"—Cort Theatre, New York City, Indef.  
 "Be Calm, Camilla"—Booth, New York City, Indef.  
 "Big Chance, The"—(Mary Nash)—48th St., New York City, Indef.  
 "Betrothal, The"—Shubert, New York City, Indef.  
 "Billeted"—Ford's Baltimore, 13-18.  
 "Business Before Pleasure"—Garrick, Chicago, Indef.  
 "Bird of Paradise"—National, Chicago, Ill.  
 "Crowded Hour, The"—Wood's Chicago, 6-11; Park Sq., Boston, Mass., Indef.  
 "Canary, The"—(Julia Sanderson & Joseph Cawthorne)—Globe, New York City, Indef.  
 "Crowded Hour"—(Jane Cowl)—Selwyn, New York City, Indef.  
 "Copperhead, The"—Studebaker, Chicago, Indef.  
 "Cure for Curables"—Washington, 6-11; Baltimore, 13-18.  
 "Chu-Chin Chow"—Poll's, Washington, 6-11; Pittsburgh, 13-18.  
 "Creative Grand Opera Co.—Pittsburgh, Pa., 6-11.  
 "Dear Brutus"—Empire, New York City, Indef.  
 "Drew, Mr. and Mrs. Sidney—Belasco, Washington, D. C., 6-11.  
 "Darktown Follies"—Columbia, Pa., 10; Mt. Joy, 11.  
 "Experience"—LaSalle, Chicago, Indef.  
 "Everything"—Hippodrome, New York City, Indef.  
 "Eyes of Youth"—(With Alma Tell)—Adelphi, Philadelphia, 6-11; Wilbur, Boston, Mass., 13-Indef.  
 "East Is West"—Astor, New York City, Indef.  
 "Eyes of Youth"—Victoria, Chicago, 6-11.  
 "Friendly Enemies"—Hudson, New York City, Indef.  
 "Fiddlers Three"—Tremont, Boston, 6-11; A. of M., Baltimore, 13-18.  
 "Forever After"—Playhouse, New York City, Indef.  
 "Flo, Flo"—Illinois, Chicago, Indef.  
 "Friendly Enemies"—(Lew Fields)—Lyric, Philadelphia, Indef.  
 "Family Honor"—The (Otis Skinner) Euclid Ave. O. H., Cleveland, O., 6-11.  
 "Fair and Warmer"—Imperial, Chicago, 6-11.  
 "Gilbert & Sullivan Operas—Park, New York City, Indef.  
 "Girl Behind the Gun, The"—New Amsterdam, New York City, Indef.  
 "Going Up"—Grand, Chicago, Indef.  
 "Gentle Wife"—Vanderbilt, New York City, Indef.  
 "Hitchy Koo"—(With Raymond Hitchcock)—Illinois, Chicago, Indef.  
 "Happiness"—Laurette Taylor)—Blackstone, Chicago, Indef.  
 "Head Over Heels"—Illinois, Chicago, Indef.  
 "Honeymoon Limited"—Stratford, Ont., 9; Kitchener, 10; St. Mary's, 11.  
 "Hello, Alexander"—(McIntyre & Heath) Shubert, Philadelphia, Indef.  
 "I'm So Happy"—Duquesne, Pittsburgh, Indef.  
 "Invisible Foe, The"—Harris, New York City, 30, Indef.  
 "Jack O' Lantern—Colonial, Boston, Indef.  
 "Keep It to Yourself"—39th St., New York City, 30, Indef.  
 "Lighthouse"—Gayety, New York City, Indef.  
 "Ladies First"—(With Nora Bayes)—Nora Bayes Theatre, New York City, Indef.  
 "Little Simplicity"—44th St., Indef.  
 "Little Brother, The"—Belmont, New York City, Indef.  
 "Long Dash"—Shubert-Garrick, Washington, 6-11.  
 "Listen Lester"—Knickerbocker, New York City, Indef.  
 "Little Journey, The"—Little Theatre, New York City, Indef.  
 "Leave It to Jane"—Majestic, Boston, Indef.  
 "Lombardi, Ltd."—Plymouth, Boston, Mass., Indef.  
 "Little Teacher, The"—Olympic, Chicago, 12, Indef.  
 "Melting of Molly"—Broadhurst, New York City, Indef.  
 "Maytime"—Auditorium, Baltimore, 6-11; Washington, 13-18.  
 "Midnight Whirl"—New Century, New York City, Indef.  
 "Man Who Came Back"—  
 "Marriage of Convenience"—  
 "Manhattan Players—Scottdale, Pa., 6-11.  
 "Mantell, Robert B.—Binghamton, N. Y., 9-11; Rochester, 13-15.  
 "Miss Nelly of N. Orleans"—(Mrs. Fiske) Ford's Baltimore, Md., 6-11; Pittsburgh, 13-18.  
 "Marquis de Priola"—A. of M., Baltimore, Md., 6-11.  
 "Nothing But Lies"—Long Acre, New York City, Indef.  
 "Opera Comique—Park, New York City, Indef.  
 "Oh, My Dear"—Princess, New York City, Indef.  
 "Off Chance, The"—Ethel Barrymore), Paver's Theatre, Chicago, Ill., 6-11.  
 "Old Bat Co.—Cortland, N. Y., 6-11.  
 "Oh, Mama"—Wilbur, Boston, Mass., 6-11; Philadelphia, Pa., 13-18.  
 "Oh, Lady, Oh Lady"—Shenut St. Opera House, Philadelphia, Pa.  
 "Old Lady 31"—Cort, Chicago, Indef.  
 "Place in the Sun" (a)—Comedy, New York City, Indef.  
 "Polly With a Past"—Garrick, Philadelphia, 6-18.  
 "Prince There Was" (a)—Cohan, New York City, Indef.

## ROUTE LIST

"Playthings"—Dubuque, Ia., 9-11; Clinton, 12; Galesburg, Ill., 13-15.  
 "Passing Show of 1918"—Shubert, Boston 6-11.  
 "Redemption"—Plymouth, New York City, Indef.  
 "The Riddle, Woman"—Fulton Theatre, New York City, Indef.  
 "Remnant"—(Florence Nash)—Morosco, New York City, Indef.  
 "Roads of Destiny"—(Florence Reed)—Republic, New York City, Indef.  
 "Rainbow Girl"—Nixon, Pittsburgh, Pa., 6-11.  
 "Rock-a-Bye Baby"—Shubert-Garrick, Washington, 13-18.  
 "Sinbad"—Winter Garden, New York City, Indef.  
 "Sleeping Partners"—Bijou, New York City, Indef.  
 "Sometime"—Casino, New York City, Indef.  
 "Stone, Fred—Colonial, Chicago, Indef.  
 "She Walked in Her Sleep"—Princess, Chicago, Indef.  
 "Seven Days' Leave"—Loew's 7th Ave., New York City, 6-13.  
 "Singing Grace, The"—Tremont, Boston, 6-11.  
 "See You Later"—La Salle, Chicago, 11, Indef.  
 "Tea for Three"—Maxine Elliott, New York City, Indef.  
 "Three Faces East"—Cohan & Harris Theatre, New York City, Indef.  
 "Three Faces East"—Olympic, Chicago, last week.  
 "Three Wise Fools"—Criterion, New York City, Indef.  
 "Tiger! Tiger!"—(With Frances Starr)—Belasco, New York City, Indef.  
 "Thurston, Howard"—Duquesne, Pittsburgh, Pa., 6-11.  
 "Tailor-Made Man"—Brooklyn, N. Y., 6-11.  
 "Tillie"—Henry Miller's, New York City, Indef.  
 "Tiger Rose"—Paver's, Chicago, 13, Indef.  
 "Uncle Tom's Cabin" (Kibbles)—Centralia, Ill., 10; Evansville, Ind., 11-12; Washington, Ind., 13; Bloomington, 14.  
 "Up in Mabel's Room"—Park Square, Boston, 6-11.  
 "Under Orders"—Eltinge, New York City, last week.  
 "Unknown Purple, The"—Lyric, New York City, Indef.  
 "Voice of McConnell"—(Chauncey Olcott)—Manhattan O. H., New York City.  
 "Velvet Lady"—Forrest, Philadelphia, Indef.  
 "Warfield, David—Standard, New York City, 6-11.  
 "Why Marry?"—Alven, Pittsburgh, Pa., 6-11; Washington, 13-18.  
 "Ziegfeld Follies"—Colonial, Chicago, Indef.  
 "Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, Indef.

## COLUMBIA CIRCUIT

Al Reeves' Big Show—Empire, Brooklyn, 6-11; Empire, Newark, 13-18.  
 "Best Show in Town"—Jacques, Waterbury, Conn., 6-11; Hurtig & Seamon's, New York, 13-18.  
 "Beauty Trust"—Columbia, New York, 6-11; Casino, Brooklyn, 13-18.  
 "Behman Show"—Casino, Boston, 6-11; Grand, Hartford, Conn., 13-18.  
 "Bon Tons"—Berchel, Des Moines, Ia., 5-9; Gayety, Omaha, 11-17.  
 "Bostonians"—Casino, Brooklyn, 6-11; Newburg, N. Y., 13-15.  
 "Bowery"—Gayety, Kansas City, 6-11; open 13-18; Gayety, St. Louis, 20-25.  
 "Burlesque Review"—Open, 6-11; Gayety, St. Louis, 13-18.  
 "Burlesque Wonder Show"—Gayety, St. Louis, 6-11; Star and Garter, Chicago, 13-18.  
 "Ben Welch"—Bridgeport, Conn., 9-11; Colonial, Providence, 13-18.  
 "Cheer Up America"—Columbia, Chicago, 6-11; Gayety, Detroit, 13-18.  
 "Dave Marion"—Empire, Toledo, 6-11; Lyric, Dayton, O., 13-18.  
 "Merry Rounders"—Gayety, Buffalo, 6-11; Gayety, Rochester, 13-18.  
 "Million Dollar Dolls"—Empire, Albany, 6-11; Gayety, Boston, 13-18.  
 "Oh, Girl"—Orpheum, Paterson, 6-11; Majestic, Jersey City, 13-18.  
 "Puss, Puss"—Hurtig & Seamon's New York, 6-11; Park, Bridgeport, Conn., 16-18.  
 "Roseland Girls"—Gayety, Montreal, Can., 6-11; Empire, Albany, 13-18.  
 "Rose Sydel's"—Gayety, Boston, 6-11; Grand, Hartford, Conn., 13-18.  
 "Sam Howe's Show"—Gayety, Washington, 6-11; Gayety, Pittsburgh, 13-18.  
 "Sight Seers"—Casino, Philadelphia, 6-11; Miner's 149th Street, New York, 13-18.  
 "Social Maids"—Gayety, Toronto, Ont., 6-11; Gayety, Buffalo, 13-18.  
 "Sporting Widows"—Gayety, Omaha, 4-10; Gayety, Kansas City, 13-18.  
 "Star and Garter Shows"—Gayety, Pittsburgh, 6-11; Akron, O., 13-15; Youngstown, 16-18.  
 "Step Lively Girls"—Majestic, Jersey City, 6-11; Peoples, Philadelphia, 13-18.  
 "Twentieth Century Maids"—Colonial, Providence, 6-11; Casino, Boston 13-18.  
 "Watson's Beef Trust"—Miner's Bronx, New York, 6-11; Empire, Brooklyn, 13-18.  
 "Follies of the Day"—Palace, Baltimore, 6-11; Gayety, Washington, 13-18.  
 "Girls de Lo-es"—Akron, O., 6-8; Youngstown, O., 9-11; Star, Cleveland, 13-18.  
 "Golden Crook"—Grand, Hartford, Conn., 6-11; Jacques, Waterbury, Conn., 13-18.  
 "Girls of the U. S. A.—Gayety, Rochester, N. Y., 6-11; Bastable, Syracuse, 13-15; Lumberg, Utica, 16-18.  
 "Hip, Hip, Hooray"—Newburg, N. Y., 6-8; Orpheum, Paterson, N. J., 13-18.

"Hello America"—Empire, Newark, 6-11; Casino, Philadelphia, 13-18.  
 Harry Hastings—Lyric, Dayton, 6-11; Olympia, Cincinnati, 13-18.  
 Irwin's Big Show—Star and Garter, Chicago, 6-11; Berchel, Des Moines, Ia., 12-15.  
 Lew Kelly Show—People's, Philadelphia, 6-11; Palace, Baltimore, 13-18.  
 "Liberty Girls"—Star, Cleveland, 6-11; Empire, Toledo, 13-18.  
 Mollie William's Show—Olympic, Cincinnati, 6-11; Columbia, Chicago, 13-18.  
 "Maids of America"—Gayety, Detroit, 6-11; Gayety, Toronto, Ont., 13-18.  
 "Majestics"—Bastable, Syracuse, 6-8; Lumberg, Utica, 9-11; Gayety, Montreal, Can., 13-18.

## AMERICAN CIRCUIT

American—Majestic, Indianapolis, 6-11; Gayety, Louisville, 13-18.  
 "Auto Girls"—Binghamton, N. Y., 6-7; Schenectady, 8-11; Watertown, 13; Oswego, 14; Niagara Falls, 15-18.  
 "Aviator Girls"—Penn Circuit, 6-11; Gayety, Baltimore, 13-18.  
 "Beauty Review"—Niagara Falls, 8-11; Star, Toronto, Ont., 13-18.  
 "Big Review"—Sloux City, Ia., 5-8; Century, Kansas City, 13-18.  
 "Blue Birds"—Gayety, Baltimore, 6-11; Lyceum, Washington, 13-18.  
 "Broadway Belles"—Wrightstown, N. J., 9-11; Gayety, Philadelphia, 13-18.  
 "French Follies"—Gayety, Brooklyn, 6-11; Wrightstown, N. J., 16-18.  
 "Follies of Pleasure"—Star, Toronto, Can., 6-11; Garden, Buffalo, 13-18.  
 "Follies of the Nite"—Wilkesbarre, 6-11; Scranton, 13-18.  
 "Girls from the Follies"—Gayety, Louisville, 6-11; Lyceum, Columbus, O., 13-18.  
 "Grown Up Babies"—Plaza, Springfield, Mass., 6-11; Grand Worcester, 13-18.  
 "Girls from Joyland"—Garden, Buffalo, 6-11; Empire, Cleveland, O., 13-18.  
 "Hello, Parer"—Empire, Hoboken, 6-11; Star, Brooklyn, 13-18.  
 "High Flyers"—Standard, St. Louis, 6-11; Majestic, Indianapolis, 13-18.  
 "Innocent Maids"—Gayety, Milwaukee, 6-11; Gayety, Minneapolis, 13-18.  
 "Jolly Girls"—Century, Kansas City, 6-11; Standard, St. Louis, 13-18.  
 "Lid Lifters"—Gayety, Philadelphia, 6-11; Chester, Pa., 13-15; Camden, 16-18.  
 "Midnight Maidens"—Victoria, Pittsburgh, 6-11; Penn Circuit, 13-18.  
 "Mile-a-Minute Girls"—Star, St. Paul, 6-11; Sloux City, 12-15.  
 "Military Maids"—Olympic, New York, 6-11; Plaza, Springfield, Mass., 13-18.  
 "Mischief Makers"—Englewood, Chicago, 6-11; Crown, Chicago, 13-18.  
 "Monte Carlo Girls"—Cadillac, Detroit, 6-11; Englewood, Chicago, 13-18.  
 "Orientals"—Beaver Falls, 10; Canton, O., 11; Victoria, Pittsburgh, 13-18.  
 "Parisian Flirts"—Crown, Chicago, 6-11; Gayety, Milwaukee, 13-18.  
 "Pennant Winners"—Majestic, Scranton, 6-11; Binghamton, N. Y., 13-14; Schenectady, 15-18.  
 "Pacemakers"—Chester, 9-11; Bristol, 13; Easton, 14; Wilkesbarre, 16-18.  
 "Pirates"—Grand, Worcester, Mass., 6-11; Howard, Boston, 13-18.  
 "P. White Show"—Star, Brooklyn, 6-11; Olympia, New York, 13-18.  
 "Paris by Night"—Lyceum, Washington, 6-11; Trocadero, Philadelphia, 13-18.  
 "Razzle Dazzle Girls"—Lyceum, Columbus, O., 6-11; Wheeling, W. Va., 13-15; Newcastle, 16; Beaver Falls, 17; Canton, O., 18.  
 "Record Breakers"—Trocadero, Philadelphia, 6-11; Camden, N. J., 13-15; Chester, Pa., 16-18.  
 "Social Follies"—Gayety, Minneapolis, 6-11; Star, St. Paul, 13-18.  
 "Speedway Girls"—Chester, 6-8; Camden, 9-11; Wrightstown, N. J., 13-15; Grand, Trenton, 16-18.  
 "Tempters"—Wrightstown, 6-8; Trenton, 9-11; Empire, Hoboken, 13-18.  
 "Trail Hitters"—Empire, Cleveland, 6-11; Cadillac, Detroit, 13-18.  
 "World Beaters"—Howard, Boston, 6-11; Gayety, Brooklyn, 13-18.

## PENN. CIRCUIT

Monday—McKeesport, Pa.  
 Tuesday—Uniontown, Pa.  
 Wednesday—Johnstown, Pa.  
 Thursday—Altoona, Pa.  
 Friday—  
 Saturday—York, Pa.

## STOCK

All-Star Players—Lowell, Mass., Indef.  
 Alcazar Players—Alcazar Theatre, Portland, Ore., Indef.  
 Bessey Stock—Racine, Wis., Indef.  
 Blaney Stock Co.—Colonial, Baltimore, Indef.  
 Blaney Stock Co.—Cleveland, O., Indef.  
 Bunting, Emma—14th St., New York City, Indef.  
 Brissac, Virginia, Stock—Strand, San Diego, Cal., Indef.  
 Castle Square Stock Co.—Castle Square, Boston, Indef.  
 Central Square Players—Lynn, Mass., Indef.  
 Comerford Players—Lynn, Mass., Indef.  
 Cooper Baird Co.—Zanesville, O., Indef.  
 Crown Theatre Stock Co.—(Ed. Rowland)—Chicago, Indef.  
 Corson Stock Co.—Chester Playhouse, Chester, Pa., Indef.  
 Dominion Players—Winnipeg, Manitoba, Can., Indef.  
 Ebey Stock Co.—Oakland, Cal., Indef.

Empire Players—Salem, Mass., Indef.  
 Enterprise Stock Co.—Chicago, Indef.  
 Enterprise Stock Co.—Green Bay, Wis., Indef.  
 Grand Theatre Stock Co.—Tulsa, Okla., Indef.  
 Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., Indef.  
 Hippodrome Stock Co.—Oakland, Cal., Indef.  
 Hyperion Players—New Haven, Conn., Indef.  
 Hudson Theatre Stock Co.—Union Hill, N. J., Indef.  
 Howard-Lorn Stock—National, Englewood, Ill., Indef.  
 Hawkins-Webb Co.—Majestic, Flint, Mich., Indef.  
 Harrison-White Stock—Bijou, Quincy, Ill., Indef.  
 Holmes, W. Dodge—Lyceum, Troy, N. Y., Indef.  
 Hathaway Players—Brooklyn, Mass., Indef.  
 Keith Stock—Columbus, O., Indef.  
 Knickerbocker Players—Buffalo, N. Y., Indef.  
 Liscomb Players—Majestic, San Francisco, Cal., Indef.  
 La Salle Stock—Orpheum, Philadelphia, Indef.  
 Liberty Players—Norumbega Park, Boston, Indef.  
 Liberty Players—Strand, San Diego, Cal.  
 Lily Stock Co.—Erie, Pa., Indef.  
 Mae Desmond Players—Philadelphia, Indef.  
 Maiden Stock Co.—Malden, Mass., Indef.  
 Majestic Players—Butler, Pa., Indef.  
 Minton Stock Players—Milwaukee, Indef.  
 Morosco Stock Co.—Los Angeles, Indef.  
 Martin, Lewis, Stock Co.—Fox, Joliet, Ill., Indef.  
 Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pitt., Pa., Indef.  
 Northampton Players—Northampton, Mass., Indef.  
 Oliver Otis Players—Auditorium, Kansas City, Indef.  
 Princess Players—Des Moines, Ia.  
 Permanent Players—Orpheum, Moose Jaw, Sask., Can., Indef.  
 Permanent Players—Lyceum, Paterson, N. J., Indef.  
 Peck, Geo.—Opera House, Rockford, Ill., Indef.  
 Pinney Theatre Stock Co.—Boise, Ida., Indef.  
 Poll Players—Bridgeport, Conn., Indef.  
 Poll Stock—Poll's, Hartford, Conn., Indef.  
 Phelan, F. V.—Halifax, N. S., Indef.  
 Pollack, Edith, Stock Co.—Diamond, New Orleans, Indef.  
 Rawlins-Webb Stock Co.—Flint, Mich., Indef.  
 Rumsey, Howard, Players—Buffalo, N. Y., Indef.  
 Roma, Reade, Edward, Keane Players—Jamestown, N. Y., Indef.  
 Royal Stock Co.—Vancouver, B. C., Indef.  
 Savoy Players—Hamilton, Can., Indef.  
 Strand Players—Hoboken, Indef.  
 Somerville Players—Somerville, Mass., Indef.  
 Shubert Stock—Shubert, St. Paul, Minn., Indef.  
 Sned-E-Ker Co.—Salem, Ore., Indef.  
 Trent Players—Hoboken, N. J., Indef.  
 Vaughan Glaser Stock Co.—Pittsburgh, Indef.  
 Wallace Morgan, Stock—Grand, Sloux City, Ia., Indef.  
 Williams, Ed., Stock—South Bend, Ind., Indef.  
 Wilkes Players—Seattle, Wash., Indef.

## MINSTRELS

O'Brien, Nell—Augusta, Ga., 10-11; Athens, 13; Macon, 14-15.  
 Al. G. Fields—Harrisburg, Pa., 9-10; Allentown, 11; Wilkes-Barre, 12-14; Pittston, 15.

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Boyer, Jack	Farnum, Teddy	Howard, Cliff	Irving, Byron	Miller, Fred P.	Regan, Jack
Burkhardt, W. C.	Fern & Howell	Hunter, Frank	Keely, Francis	McGuire, Wm. A.	Ransom, R.
Clark, Lloyd	Glasgow, Jas.	Hexter, Wm.	Kilbride, Percy	McNair, J. E.	Seville, Nesbit
Clark, Don	Groom, Lieut.	Heides, Fred	King & Maurice	Martin, Bert	Todd, Wm.
Curry, D. C.	Geo.	Herington, Effie	Lansdowne, Bob.	Oliver, Otis	Vogel, H. A.
Carleton, Billy	Hunter, Harry E.	Howitt, Wm.	Lancaster, Jas.	Oliver, Gene	Varnoy, V. A.
Dural & Lee	Howard & Clayton	Judkins	Lester, Chas.	Pauli, Harry	Walte, Billy E.
Douglas, Jack A.	Hollister, Leonard			Reade, Al G.	Young, Wm.
Edge, Free	Hubert, H.				

## LADIES

Atlanta, Isabel	Clemmons, Ida	Friend, Peggy	Lozer, Ernestine	Mitchell, Cora L.	Smith, Peggy
Armstrong, Miss	Corcoran, Blanche	Farnworth, Bir-	Lockhart, Mabel	McCann, Cecil C.	Seybert, Helen
B. D.	Chester, Alma	time	Le Mar, Grace	Nelson, Billie	Sherwood, Ethel
Buckley, Violet	Clayton, Lottie	Frigans, Bessie	Le Mar, Grace	Oakes, Catherine	Sherwood, Hazel
Baker, Clara	Clayton, Mae	Fonda, Mabel	Le Mar, Grace	Osborne, E. Lynn	Tor, Ben
Bardwell, Jeanette	Curtis, Margaret	Holliday, Irene	Lewis, Cio	Raymond, Mar-	Thompson, Hil-
Barnes, Helen	L.	Hope, Peggy	Loftus, Cecilia	garet	dred
Brennan, Billie	Delaney, Margie	Hebron, Marion	Molineux, Ellen	Russ, Myrtle	Whitney, Miss K.
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Bennett, Billie	Eis, Alice	King, Lillian	Martell, Wm. A.	Rhodes, Lillian	Walton, Gladys

## DEATHS OF THE WEEK

**VIVIAN NAFTZGER** died December 23 at Brunswick, Ga., from influenza. She was a well known player and, prior to her illness, was traveling with her husband, E. B. Harrington, leading man of the Mad-docks Park Players.

**MRS. HENRY WEST** died at her home in New York on Christmas Day of double pneumonia. Mrs. West was well known in burlesque as Margie Budlong, before she retired from the stage a few years ago. She was a member of several of Hurling and Seamons shows. Her husband was formerly in burlesque, but is now and has been in pictures for five years.

**ANNIE WARD TIFFANY**, for many years prominent on the American stage, died December 31 at Syracuse, N. Y., aged seventy-two years. She was born in the city where she died and made her debut as Annie Ready, her family name, at the Arch Street Theatre, Philadelphia, in the late 60's. Soon afterward she adopted the stage name of Ward and became a member of the stock company at Wallack's, New York City, as soubrette, where she played a wide range of character roles. She became very popular and at one time was regarded as one of the beauties. She played with many of the stars of her day and was also in many of the most prominent productions in New York. Later she became a star and toured the United States and Canada in various plays. Her last appearance was in 1907 at Hartford, Conn., playing Biddy Roman in "Shadows of a Great City."

The deceased was thrice married, her first husband, whose name she used professionally up to her retirement, being a son of the founder of the famous jewelry firm of Tiffany and Company. They soon parted and Mrs. Tiffany later became the wife of Charles G. Greene, an actor, who, at that time, was her manager. In 1904 she was divorced from Greene but was re-married to him in 1909 at Buzzard's Bay, Mass., where she was then living.

**RICHARD G. KNOWLES**, internationally famous as a vaudeville performer, died last Wednesday at the age of sixty years, following an operation on his throat. Funeral services were held at the Elks' clubhouse Saturday evening and interment took place on Sunday morning.

Knowles was regarded as one of the most finished performers in vaudeville and in England his fame was greater even than in the United States. So great was his prestige that when he appeared on the same bill with Harry Lauder he shared headline honors with the latter. Knowles' success abroad was a tremendous one, his salary at times reaching \$2,000 per week. Many theatre goers will probably fail to recall him, for he had been away a long time.

In his London debut, the audience attempted to boo him, but he stood his ground, winning it over eventually. After that his success was certain.

Knowles returned a number of years ago to this country for the purpose of giving a series of illustrated lectures. A large sum of money was expended in collecting material and he inaugurated the tour at Carnegie Hall. The venture, however, was a failure and Knowles lost more than \$100,000. He returned to England after the unprofitable attempt and his success there was as great as it had ever been.

In England Knowles had been ailing for a number of months and was under the

treatment of some of the greatest British physicians, including the King's surgeon. Seeing that his case was hopeless, he returned to America in November entering the Memorial Hospital where he died.

**JOHN KENNEY**, father of Jack Kenney, of the team of Kenney and Hollis, died last week at Worcester. He was eighty years of age.

**ELSIE BISHOP**, wife of William Melville of the Hathaway Players, died on Monday, Dec. 12, at Brockton, Mass.

**DANIEL J. O'SULLIVAN**, known in the profession as Charles Sanford, died on Jan. 2 at the Seton Hospital, Spuyten Duyvil. The deceased was born in St. Louis in 1881. He was known both in light opera and drama, having been at one time in Beerbohm Tree's company. He is survived by four sisters.

**JACOV MEDVEDIEFF**, Russian composer and tenor, died of appendicitis last week at the Lincoln Hospital. He was born in Kiev in 1878 and came to America with his wife, Rosalie, also a singer, in 1914. They came, it was said at that time, from the Imperial Opera at Petrograd. They toured the United States, singing Jewish and Russian folk songs and were heard frequently in New York. They became associated with a number of plans to start a Russian opera here. The deceased lived at 809 Freeman street.

**FRANK KEMBLE COOPER**, the actor, died last Friday morning from pneumonia. Nothing was known about the death for several days, his relatives keeping it secret.

While playing in Trenton recently, in "East Is West," Cooper was stricken with pneumonia but was to have reappeared in its New York opening at the Astor Theatre on Christmas Night. Forrest Robertson took his place in the cast. Violet Kemble Cooper, daughter of the deceased, playing in "Dear Brutus" at the Empire, was out of the play Friday night and Saturday afternoon.

Frank Kemble Cooper was descended on both sides from well known theatrical families. He was born in England in 1857. T. Clifford Cooper, his father, was prominent as an actor-manager and Agnes Kemble, of the family famous on the English stage, was his mother.

Cooper's stage debut was made in 1873 in his father's company. In 1878 he joined Henry Irving's company and played Shakespearean roles. He made his first appearance in this country in 1882 as Lily Langtree's leading man in a Shakespearean repertoire. Cooper became Ellen Terry's leading man when she broke away from Irving and started to star alone. In 1912, Cooper came to America once more and appeared in "The Indiscretion of Truth," remaining here ever since then, and taking part in a number of notable productions, more recently with Laurette Taylor and Henry Miller.

H. Cooper-Cliffe, a brother, well known on the stage and Violet Kemble Cooper and Lillian Kemble Cooper, two daughters, survive him.

**BERNARD SHEEHAN**, assistant electrician of the Shubert-Colonial Theatre, Cleveland, died on Saturday morning, Dec. 28, from pneumonia. The deceased was well known in burlesque and was for four seasons electrician of the Star. The illness was of short duration. Interment was at Conneaut, Ohio, on Dec. 31.

**WILLIAM F. FITZGERALD**, who man-

(Continued on page 34.)



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Wrestling, Tuesday; Amateurs, Friday; Army and Navy, Monday; Dance Contest, Thursday.



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# BUY THRIFT STAMPS



**PICKER SELLS THEATRE LEASE**

David V. Picker has sold his lease of the Burland Theatre, Prospect Ave. and One Hundred and Sixty-third St., to James Ranow and M. Greenwald. The lease has eighteen years to run and carries a twenty-one-year renewal privilege. The rental is \$26,000 per year.

**TAKE A CHANCE**

Johnny Heageany, formerly of the Joe Leblang office, but who has more recently been identified with the Savage enterprises, and Joe Keefe, at present in the Leblang offices, are the backers of "Sweathearts" the K & E show that recently opened a road tour and which will shortly play the subway circuit.

**MOROSCO GETS NEW FARCE**

"Please Get Married," a farce by James Cullen and Lewis Browne, has been accepted for production by Oliver Morosco and will go in rehearsals immediately.

**RATE HEARING RESUMED**

(Continued from page 4.)

Q. How much before or how long after the date of the meeting? A. I have no recollection.

Q. Why was it pasted at the bottom of the page? A. I don't know. I never saw it pasted on that book before.

Q. Was there a record made of the resolution to spend the union money on the clubhouse? A. Yes, somewhere.

Q. Was it the duty of the attorney for the union to see that such resolution was kept in an appropriate book? A. I refuse to answer that question.

Q. Can you tell why the resolution calling for the deposit of \$15,000 is attached to this book in this manner? A. I had nothing to do with that. The secretary took charge of those matters.

Q. What fees did you receive as attorney for the union? A. I don't remember now.

Mr. O'Brien then gave a somewhat detailed statement of what he knew about the financing of the clubhouse building operations. He said that, after the property had been secured, the union did not have the money to go on and finish the work, and some of its members came to him and asked him to try and finance the deal. He looked over the books, he said, and found that, while there was a considerable balance there as assets, it really did not amount to much because it was made up of money lent to members and dues that had not been and never were paid. The union had some bonds, he said; which, however, could not be sold except at a loss at that time. He then went to President Hackett, of the Mutual Bank, and arranged a loan of approximately \$90,000, with which the clubhouse was finished. The bank, he said, took the bonds as collateral at about 70 per cent of their value. Whether the loan was made to the union or to the realty company, he could not recall at the time.

The hearing was then adjourned and Mr. O'Brien will take the stand again as soon as he returns from Washington. Meanwhile, a number of other witnesses are expected to be examined, among whom are Harry De Veaux, a former member of the White Rats, and possibly Val Trainor, likewise a former member. Both have been reported, at various times, to know considerable regarding the affairs of the White Rats during and after the time when the clubhouse was built.

Just how DeVeaux will be put on the stand is still a question, Mr. Myers, attorney for the White Rats, stating that he does not wish to call him as his own witness for the reason that if he does so he will be bound by whatever testimony DeVeaux may give. Alvin Sapinsky, attorney for Miss Goldie Pemberton, upon whose application the hearing was begun, does not wish to call him. As a result, it may work out that he will be called as a court witness, and both Myers and Sapinsky be given an opportunity to ask him any questions they may see fit.

The referee ruled that the application made some time ago by Myers to have Miss Pemberton produced and examined, was denied, because no power had been vested in him by the courts to compel her attendance.

**HOSPITAL TO HAVE THEATRE**

The Stage Women's War Relief is planning to build a thoroughly equipped theatre in the former Grand Central Palace, which has been converted by the Government into a debarkation hospital.

This will be the first theatre built at any of the debarkation hospitals throughout the United States, and it is planned to spend \$10,000 in its construction. The initial amount for this project was raised last August when the chorus girls of productions playing in New York at that time gave a benefit performance at the Astor Theatre. Since then Francis Wilson, Minnie Dupree, and the San Francisco and Los Angeles branches of the Stage Women's War Relief have helped to raise money that was added to the special fund established for the purpose of building this theatre.

The theatre will be maintained with money obtained through the Moving Picture Division of the Stage Women's War Relief.

**STARTS SECOND SHOW FOR WILSON**

Philip Dunning, who arranged the musical show for the entertainment of President Wilson on his trip to Europe on the S. S. George Washington, has returned to this country. Because the entertainment proved so satisfactory Dunning is arranging another musical show entitled "Every Sailor" for presentation on the return trip of President Wilson and the Peace Delegation. Dunning, before joining the navy October, 1917, was stage director for the Shuberts.

**SCENIC ARTISTS STRIKE**

(Continued from page 3.)

are much less than the wages received by the scenic artists, some of whom earn as much as \$100 and \$150 a week, at times.

"Ultimately, we would be in a position where we would have to work under the same wage scale provided for this vast number of inferior craftsmen," declared Lessing.

Edward G. Unitt, of Unitt and Wickes, the studio owners, who are among the important opposition was seen Monday.

"We will never yield to the artistic anarchy that union officials are trying to foster among the men who are employed by us," he said. "The union is trying to foist incompetency upon us and is seeking to have us pay the highest imaginable price for the incompetent scenic artists that they would have us employ. Besides, the tendency of this union is to crush individual effort, for they know very well that the real artists among the members of the union have always received amounts a great deal in excess of the weekly wage rate established by agreement."

"And if the men refuse to come back to work the studio owners will do their work as they have done it in the past—and do it well, too."

**"SPECS" FIGHT ORDINANCE**

(Continued from page 3.)

the passage of the new law, have apparently taken no cognizance of the large number of ticket brokers operating without a license. And whether the District Attorney plans a series of wholesale arrests under the new ordinance was not disclosed by himself or his office last week.

Abraham Levy, a ticket broker who operates in the vicinity of the Alhambra Theatre, was arrested and charged with a violation of the Williams ordinance. This is the first arrest since the law became effective and Levy's case will be disposed of on Thursday of this week, that being the day for which it was adjourned, in the Twelfth District Magistrate's Court.

William A. Brady had the following notice posted over the box offices of his two theatres, the Playhouse and The Forty-eighth Street Theatre, last week.

"This theatre sells its tickets to all at regular box-office prices. The new law just enacted prohibits ticket brokers from charging over fifty cents advance on any ticket. Those overcharging are subject to arrest and imprisonment. The management of this theatre will thank you if you will report any violation of the law."

**"WOMAN IN ROOM 13" OPENS**

PROVIDENCE, R. I., Dec. 2.—"The Woman in Room 13," the latest of A. H. Woods' dramatic productions, was produced here for the first time at the Providence Opera House Monday night. Samuel Shipman and Max Marcin are the joint authors of the play, which contains thrills aplenty. The piece has a prologue, four acts and two sub-divisions.

The story is about the vow of a rejected husband to make his wife "pay" for her desertion. Five years after the divorce he is hired as a private detective by the husband of his former wife to watch her actions. While doing so he explains to her that he still loves her and wants her back.

However, her present admirer tries to inveigle her into an affair in Room 13 of a hotel. To this room she comes, but leaves it a short time after her arrival without having lent herself to his evil designs. Shortly after she leaves the hotel the admirer is found dead. He was killed by her present husband, who had traced her to the room.

When she finds this out she resolves to sacrifice herself so that he can plead the unwritten law, for it must be known that, by this time, the husband has been arrested and charged with the crime. She tells her story at the trial and the husband is acquitted.

After that a few things happen that are probable and a few that are not. However, the dramatic suspense is maintained throughout and the play was capably acted by the following cast of players: John Mason, Janet Beecher, Della Freeman, Charles Mather, C. C. Quinby, Pierce Benton, Will Deming, Fay Wallace, Lowell Sherman, Dorothy Parker, Gail Kain, Catherine Tower, Arthur Wilson, De Witt C. Jennings, Joseph Munson and Dore Rogers.

**ARLISS GIVES BARRIE PLAY**

HARTFORD, Conn., Dec. 31.—At Parson's Theatre last night George Arliss gave J. M. Barrie's one-act play "A Well Remembered Voice" its first American performance, and it proved to be a gem. It has humor and pathos well blended, and is a work well worthy of its noted author.

The scene opens with four persons endeavoring to get a message from a dead boy by means of the Ouija board. The father, sitting by the fire, is believed by the others to be a hostile spirit and offers to leave. They, however, leave him alone and then his son appears to him and they converse on happy subjects. The mother returns and is horrified that her husband has been laughing. He then tries to transfer to her the power of seeing and hearing their son, but his effort is in vain. The voice goes away and promises to return when it gets the pass word. It leaves the father smoking quietly by the fire.

George Arliss, as the father, did superb work. He is one of the best actors on the English-speaking stage, and can always be depended upon to be artistic.

Mrs. Arliss gave excellent color to the mother. Olive Tell was charming as a young girl, and Philip Merivale effective as the voice. The playlet was preceded by "The Mollusc."

**QUIT SHOWS TO MARRY SOLDIERS**

JUNCTION CITY, Kan., Jan. 6.—Chorus girls playing in musical comedies here have been deserting shows frequently of late to marry soldiers, and managers have had great difficulty in keeping their services, despite iron-clad contracts.

Scarcely a show has been here which has not lost a few members of its chorus because of the ardent wooing of soldiers. Some stayed with the shows and others settled down, awaiting the departure of their husbands. Probate Judge Daniel Hurley has had to perform numerous matrimonial ceremonies at midnight or later.

**STEIN'S**  
FOR THE STAGE & FOR THE BOUDOIR  
**MAKE-UP**

**NEW ENGLISH PLAY SEEN**

BOSTON, Mass., Dec. 31.—"The Bear Leaders," a four-act comedy by R. C. Carton, was given its first American performance last night by the Henry Jewett Players at the Copley Theatre. The play, which was originally acted in London, England, in 1912, is distinctly British in humor and character drawing, and gets its name from a certain class of impetuous persons in England who, though of high social standing, are willing, for a money consideration, to take into their homes the uncouth youth of the wealthy and give their deportment the correct London polish.

The Molyneuxs have long successfully followed this "business," but on the death of a wealthy relative of Mrs. Molyneux, who is her favorite, they intend to retire. As the will cannot be found, they are forced to continue their "bear leader business" until they have taken under their wings Edward Petworth, heir to a dukedom, and Lady Marjorie Hillborn, granddaughter of the Dowager Countess of Grimsdole, between whom and the Duke of Gallminster, Petworth's grandfather, there exists a bitter feud.

The task of the Molyneuxs is to keep the grandparents in ignorance of the fact that their grandchildren are living under the same roof.

To complicate matters, the young persons fall in love and elope in order to compromise themselves, and thus compel the heads of their respective families to consent to their union. This is accomplished, and all ends happily.

The play is filled with bright dialogue, and the characters are well drawn, but the slow moving fourth act, the end of which is an anti-climax, detracts from the value of the play.



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Direction—**I. KAUFMAN**

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**ARTISTS WANTED**

A new and very popular moving pictures and vaudeville theatre in Havana, Cuba, wants to hear from all kinds of actors and actresses, specially Dancers, Singers and Comedians, stating nationality, age, sex and general experience; salary in proportion to ability; knowledge of Spanish convenient, but not necessary; minimum salary \$25.00 per week. If possible, send a photograph when writing. Address: TEATRO VENUS, Damas 64, Habana-Cuba.

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Thorough business knowledge of theatricals, desires position as secretary or assistant to booking manager or music publisher. Box 100, care of New York Clipper.

**EVENING GOWNS**

Afternoon and Street Dresses, slightly worn. I have a large, select stock of latest models, suitable for stage or movies. MRS. A. ISNER, 61 West 69th St., N. Y.



**DUGGAN FINDS GIANT BOXER**

Color Sergeant Walter Duggan, formerly advance man for Cohan and Harris, but now with the United States forces "over there," sends word from Coblenz that he has discovered a giant Serbian who is a real fighter and boxer. The giant, whose name is Idsef Kortloff, is twenty-two years of age, is 6 feet 11½ inches high and weighs 341 pounds. Duggan plans to send Kortloff to this country to meet Jess Willard.

**MASON OUT OF "ROOM 13"**

Owing to the illness of John Mason "The Woman in Room 13" Company has returned to New York, and Lowell Sherman has succeeded Mason in the cast. The play will reopen Thursday night at Stamford, Conn.

**BERT LAHR OUT OF NAVY**

Bert Lahr has received his discharge from Pelham Bay Naval Station and will shortly rejoin his old show, the "Sight Seers," working opposite Frank Hunter.

**PLAYED SUNDAY CONCERT**

Before starting West with the Lew Kelly Show, Harry Ward and his old partner, Harriett Raymond, played an engagement at the Columbia last Sunday.

**TOM MARKS IS BUSY**

Tom Marks, who will start for the South in a few days, will have three shows the coming season. His stock company, which is booked for the summer, opens after Lent, a new play is in preparation, and "The Man From Peace River" is on the road with Arlie Marks as the feature.

**SELWYN GOING TO ENGLAND**

Archie Selwyn and Roi Cooper Megrue will sail for England early next Spring, where they will produce the latter's play, "Tea for Three," taking with them an American company of players. This will be the first Selwyn production that has ever been presented in London owned and produced entirely by the Selwyns.

**PLAN SECOND "BRUTUS"**

The Charles Frohman Company is organizing another cast to present "Dear Brutus," now settled down at the Empire. The new company will present it on tour in those parts of the United States in which William Gillette will be unable to appear later on.

**TWO-ACT SPLITS**

The vaudeville act of Denton and Charlotta split last week. Jack Denton is now doing a single.

**VAUDEVILLE BILLS**

(Continued from page 23)

American (First Half)—Collins & Wilcox—1919 Wintergarden Revue. (Last Half)—Pauline Haggard.  
Lincoln (First Half)—Harry Rose—Charlie Abearn & Co. (Last Half)—LaTour & Gold—Herbert's Dogs.

**DES MOINES, IA.**

Empress (First Half)—Frank & Milt. Britton—Kaufman & Lillian—Frank Stafford—Keno, Keys & Melrose—Edward Farrell & Co. (Last Half)—Astor Four—Blanche & Jimmy Creighton—Ohana Sam—Frank Fay—Georgalis Trio.

**DUBUQUE, IA.**

Majestic—Herberta Beeson—Viola Lewis & Co.—Valentine Vox—Al Wohlman—"Miss 1920."

**DECATUR, ILL.**

Empress (First Half)—The Altkens—Harrington & Mills—Elsie Williams & Co.—Ernest Hlatt—"Revue a la Carte." (Last Half)—Jess & Dell—Menning Sisters—Gilroy, Haynes & Montgomery—Chas. Wilson—"An Heir for a Night."

**DAVENPORT, IA.**

Columbia (First Half)—Kenny & Rhea—Wells & Crest—Cal Dean & Sorority Girls—Franklyn Fay—Lottie Mayer & Girls. (Last Half)—Lewis & White—"Petticoats"—Alice Hamilton—College Quintette. (One to all).

**EVANSVILLE, IND.**

New Grand (First Half)—Tyler & St. Clair—Gypay Meredith & Co.—Louise Dresser—Jack Gardner & Co.—Roberts, Pearl & Straw—The Skating Bear.

**EAST ST. LOUIS, ILL.**

Erber's (First Half)—Drean Girls—Leigh DeLacy & Co.—Johnson Dean Revue. (Last Half)—Wurnelle—Harrington & Mills—Guest & Newlyn—Geo. Lovett's Concentration.

**LINCOLN, NEB.**

Liberty (First Half)—Howland, Irwin & Howland—Hal Johnson & Co.—Jarvis & Harrison—"Revue De Vogue." (Last Half)—Cal Dean & Sorority Girls—Jessie & Dollie Millar—Fred Soman—Galletti's Monks.

**OMAHA, NEB.**

Empress (First Half)—De Winters & Rose—Irving & Ward—Davis & Rich—Galletti's Monks. (Last Half)—Howland, Irwin & Howland—Hal Johnson & Co.—Jarvis & Harrison—Three Kanes.

**ROCKFORD, ILL.**

Palace (First Half)—Hudson Sisters—Haddon & Norman—"Lots & Lots of It"—Six Kirksmith Sisters—Tabor & Greene. (Last Half)—DeWitt & Gunther—"Cycle of Mirth"—Miller & Lyle—Lasova & Gilmore.

**ST. LOUIS, MO.**

Columbia—Morlen—Mason & Auston—Revue De Luxe—Otto Bros.—Mankichi Trio.  
Grand Opera House—Eugene & Kindler—Geo. Everett—Mack & Maybelle—Marvelous Deontos—"The Bride Shop."

King's (First Half)—Welling Levering Duo—Nadel & Follette—Cliff Dean & Co.—Hickey Bros. (Last Half)—Rouble Sims—Drean Girls—Harry Rose—Johnson Dean Revue.

**SPRINGFIELD, MASS.**

Majestic (First Half)—Guest & Newlyn—"Sweethearts of Mine"—Brosini—Herbert's Dogs. (Last Half)—Annette & Morrell—"No Man's Land."

**SOUTH BEND, IND.**

Orpheum (First Half)—Monohan & Co.—Mowatt & Mullen—Nellie Fillmore & Co.—Logan, Dunn & Hazel—Jonis's Hawaiians. (Last Half)—All Girl Revue.

**TERRE HAUTE, IND.**

Hippodrome (First Half)—Archie Nicholson Duo—Lola Shaw & Co.—Monroe & Grant—"Where Things Happen."

**INTERSTATE CIRCUIT****ATCHISON, KAN.**

Orpheum (Jan. 12)—Artols Brothers—Harris & Nolan—Douglas Flint & Co.—Mole, Jesta & Mole.

**DALLAS, TEX.**

Majestic—Be Ho Gray—Levitant—Carl Jora—Geo. Damere—Moran & Mack—Fantino Troupe.

**FORT WORTH, TEX.**

Majestic—Gallagher & Rolley—Fern & Davis—

"All for Democracy"—James C. Morton & Co.—Ford & Urma.

**GALVESTON, TEX.**

Majestic (Jan. 12-13)—Allanson—Baxley & Porter—Jos. Bernard—Henri Henlere—Horace Goldin—Lazar & Dale—Potter & Hartwell.

**HOUSTON, TEX.**

Majestic—Seebacks—Ethel McDonough—Helen Gleason & Co.—Ward & King—Mme. Doree—Van Brothers—Millette Sisters.

**KANSAS CITY, MO.**

Globe (First Half)—B. I. Cycle—Melroy Sisters—Rialto Quartette—Barnes & Laraine—Three Mori Brothers. (Last Half)—John Geiger—Rawls & Van Kaufman—Others.

**LITTLE ROCK, ARK.**

Majestic (First Half)—Volante Brothers—"Rising Generation"—Geo. Yeoman—Maryon, Vadie & Gyl. (Last Half)—Regay & Lorraine Sisters—Dorothy Richmond—Margaret Young—Schwartz Brothers.

**OKLAHOMA CITY, OKLA.**

Lyric (First Half)—Pope & Uno—Knight & Jackson—Hal Stephens—Hahn, Weller & Kenyon—Will Enid Bland & Co. (Last Half)—Kartell—Bernard & Harris—Homer Lind & Co.—Hager & Sullivan.

**ST. JOSEPH, MO.**

Crystal (First Half)—Lew Huff—Hopkins & Axtell—"Oh! Charmed." (Last Half)—B. I. Cycle—Melroy Sisters—Rialto Quartette—Barnes & Lorraine—Three Mori Brothers.

**SAN ANTONIO, TEX.**

Majestic—Weldstein & Daley—Whitledge & Beckwith—Ronair & Ward—Reckless Eve—Bessie Browning—Maria Lo.

**TULSA, OKLA.**

Empress (First Half)—Sufragettes Revue. (Last Half)—Pope & Uno—Knight & Jackson—Hal Stephens—Hahn, Weller & Kenyon—Will Enid & Bland Co.

**TOPEKA, KAN.**

Novelty (First Half)—Artols Brothers—Harris & Nolan—Douglas Flint & Co.—Mole, Jesta & Mole. (Last Half)—Lew Huff—Hopkins & Axtell—"Oh! Charmed."

**WICHITA, KAN.**

Princess (First Half)—Kartell—Bernard & Harris—Homer Lind & Co.—Hager & Sullivan. (Last Half)—Artols Brothers—Harris & Nolan—Douglas Flint & Co.—Mole, Jesta & Mole.

**W. U. B. O.****BATTLE CREEK, MICH.**

Bijou (First Half)—The Parlanes—Oh, Papa—Marie Fitzgibbon—Three Jeanettes. (Last Half)—Howard & Helen Savage—Large Sisters—Mayor and the Manicure—Conlin & Glass—Dining Car Minstrels.

**BAY CITY, MICH.**

Bijou (First Half)—Davey Jamieson—Fox & Evans—Black & White. (Last Half)—George & Tony—Fisher & Gilmore—C. Hanson & Village Four—Pat Barrett—Shepp's Comedy Circus.

**FLINT, MICH.**

Palace (First Half)—Dixie Serenader—Hooper & Burkhardt—Little Miss Dixie—Shaw & Campbell—Boganny Troupe. (Last Half)—Three Melody Girls—Columbia & Victor—Pistel & Cushing—Kimiwa Trio Co.

**JACKSON, MICH.**

Orpheum (First Half)—The Larneds—Marshall & Covert—Gilmore & Browne Co.—Frances Dyer & Co.—Crewell Fenton Co. (Last Half)—The Farrinnes—Oh Papa—Marie Fitzgibbon—Three Jeanettes.

**LANSING, MICH.**

Bijou (First Half)—Three Melody Girls—Columbia & Victor—Pistel & Cushing—Kimiwa Trio. (Last Half)—The Larneds—Marshall & Covert—Gilmore & Brown Co.—Frances Dyer & Co.—Crewell Fenton Co.

**SAGINAW, MICH.**

Jeffers-Strand (First Half)—George & Tony—Fisher & Gilmore—C. Hanson & Village Four—Pat Barrett—Shepp's Comedy Circus. (Last Half)—Dixie Serenader—Hooper & Burkhardt—Little Miss Dixie—Shaw & Campbell—Boganny Troupe.

**VAUDEVILLE REVIEWS**

(Continued from pages 7 and 8)

**PROCTOR'S 125th ST.**

(Last Half)

Leigh and La Grace, a man and woman balancing and juggling act, opened the bill. They carry a unique setting with pretty light effects and, although their stunts show very little that is out of the ordinary, they have an effective manner of doing them. The fountain trick by Leigh is about the best part of the offering. They include some patter in an effort to speed things up, but it is so old that it could very well be left out.

Roth and Roberts, a "wop" comedy offering with a policeman, scored well in spite of the fact that most of the gags are rather old. The two are funny and know how to put over dialogue.

Willing and Jordan sang a cycle of songs and scored a hit. Although their selections have been used quite frequently, the excellent manner in which they rendered them sent them off to a hearty round of applause. The two form a well matched team and should find plenty of work playing the better small time.

Motor boating, an act with two men and two women, carrying a special setting with a pretty scene on the shore of a lake, scored well with their comedy, although the girls' voices are rather weak and make it difficult to hear them at times.

Toney and Norman made the hit of the bill. Toney is a good comedian and in Ann Norman he has good support. A humorous argument at the start kept the audience laughing and a fantastic dance by Toney also went well.

The Melnotte Duo, two men, performed a number of feats, starting with some pantomime, in one, and then did some stunts upon the tight wire in a special set scene in three. A leap over three chairs held over the wire by stage hands was their best feat.

G. J. H.

**FLATBUSH**

(Last Half)

Richards' Elephants started the vaudeville section of the program off in big time style, the pachyderms going through their paces with a degree of skill and precision seldom found in animal acts.

Nixon and Sans, a man and woman black-face combination, followed and made a good impression with their singing, dancing and comedy melange. The man is an exceptionally clever dancer and a comedian of more than average ability. The woman does very well in the double dances and makes a good straight for the comedy talk.

Fred Berrens is doing an act about as near to being a novelty as anything shown in the metropolis this season. He is a good fiddler, judged by vaudeville standards, and his duet with the automatic piano evidences the fact that he is a capable laugh-getter as well.

Danny Simmons, a Scotch comedian, who copies no one in style or method, proved to be the big hit of the bill. He has a good line of talk, some of which is new, and a part of which has been long service in vaudeville. Simmons, however, handles the old stuff in a manner calculated to make the audience think it is new, which only serves to add to our good opinion of him as a monologist.

Duffy and Caldwell, singing and talking duo, offered a pleasant fifteen minutes of light entertainment. Both have ability, and their present act will get them by. A stronger vehicle, however, should be secured as soon as possible, especially if they want to get on the big time.

Larry Reilly and Company, in a singing skit entitled "The Minstrel of Kerry," held the closing spot. The act is pleasing and those concerned in putting it over work conscientiously throughout. The offering, however, is too long in its present shape, and drags very badly toward the finish. With a bit of shaping up and revision here and there, though, Reilly, who has a likeable personality and an excellent singing voice, can take his sketch into the biggest theatres in the country.

H. E.

**FIFTH AVENUE**

(Last Half)

This house was packed to its seating capacity last Thursday afternoon and night, even the "supper" show drawing the same kind of business.

The show was started by Mabel Burke who, assisted by a singer in a box, won two encores for her rendition of animated songs.

Sutter and Dell, two men, straight and comedian, presented an exceptionally good bicycle act. They each did remarkably clever riding on the bicycle and unicycle, and the applause accorded them was well deserved.

Lillian Lane, assisted by Marcelle Gautier at the piano, rendered three songs—a Spanish and a popular number and a selection from "Rigoletto." For an encore she gave another popular song. Gautier proved an able accompanist, playing without any sheet music before him. He also rendered a piano solo which was fully appreciated. The act was well received.

Harry Tate's "Motoring," with its five comedians, seems to have lost none of its fun-making power, and was a laughing hit at the Thursday night show.

Corinne Tilton sang four character songs in a style that won her audience and brought her hearty applause. In a childish voice she did a "kid" number, an Irish character and two "drunks," man and woman, doing all well.

Frank J. Conroy, assisted by Harry Murphy, presented his black-face skit, "The New Physician," which was a laugh-producer from start to finish. They are capital black-face funsters, had excellent material and knew how to put it over.

Lyons and Yosco, with their harp and cello playing and song and talk, met with their usual big success.

Percy Bronson and Winnie Baldwin, always big favorites at this house, were so well liked for their songs and dialogue that they were called upon to take two encores.

Willie Weston, another favorite here, held his own in next to the closing spot, and won his full meed of approval for his songs and comedy patter.

The Ara Sisters closed the bill with their classy dancing act, which drew forth marks of hearty approval. The act is elaborately staged with special scenery.

E. W.

**VICTORIA**

(Last Half)

Montabo and Nap tumbled and did other acrobatic stunts, earning a goodly amount of applause.

The O'Neill Sisters, who followed, disported themselves in a manner quite pleasing. They are a youthful and good-to-look-at duo with a certain amount of grace that tends to establish them in their song and dance offering. If they would learn to enunciate the words of their songs better, which would not be a difficult matter if the orchestral accompaniment were arranged in a slower tempo, they would add considerably to the excellence of their act.

Homer and Bard sang and played a piano. The lady has a voice that stood her in good stead when she attempted some coloratura warbling. But the best part of the act came toward the end when they brought out a couple of toy miniature grand pianos mounted on box-like pedestals and accompanied themselves in a medley of popular songs. The act found favor.

Woolf and Stewart have a playlet of many humorous possibilities. A female captain in the Motor Corps is assigned to share a room in an overcrowded Washington hotel with a major in the regular army, because her sex is not apparent to the hotel clerk who received her telegram of reservation signed "Captain Drew." This borders on broad French farce. But a paucity of clever lines, coupled with the bad acting of the major, caused the act to fall rather flat.

M. L. A.



# MOTION PICTURES

## CLARA K. YOUNG BREAKS WITH C. K. Y.

SAYS \$25,000 IS DUE HER

In a notice served upon the C. K. Y. Film Corporation last week by Clara Kimball Young, through her attorney Robert M. Brownson, the film star declares that contract relations between her and that company are severed and that she is starting a suit for money due her on her contract.

The C. K. Y. Film Corporation has been producing films in which Miss Young has been starred and distributed them through the Select under a contract entered into on July 12, 1917. According to the terms of the contract, Miss Young was to render her services exclusively for the C. K. Y., portraying leading roles for a period beginning July 16, 1917, and ending Aug. 21, 1921.

In her notice, Miss Young states that the C. K. Y. has committed vital and flagrant breaches of the terms of the contract, refusing to pay upon demand several sums of money, "now aggregating in excess of at least \$25,000," which she claims is rightfully due her for services performed.

The notice further states that in a letter sent to Miss Young by the C. K. Y. and dated Nov. 18, 1918, the latter party attempted to construe and interpret falsely the terms of the contract and clearly evinced no desire to longer be bound by the written agreement. It further, very emphatically, declares that the letter was an attempt to coerce the actress into submitting to a contract to the terms of which she had never assented and which she regarded as being inequitable and unfair. She demands an accounting be made of all moneys to which she is or will be entitled by reason of her relations with the film company.

Miss Young's latest picture, just completed under the management of Harry I. Garson and entitled "Cheating Cheaters," will be distributed under the present arrangement, and, according to her, will be the last thus distributed.

### FOX STARS GOING SOUTH

Instead of sending their companies west to snap exteriors, the Fox Film Corporation will send its stars South during this winter. Theda Bara will go to Miami, with J. Gordon Edwards as her director; George Walsh will go to Pensacola, where his brother will probably direct him; Evelyn Nesbit, who will go to Jacksonville, will be directed by Frank Brabin, and William Farnum, who will go to Miami, will have Richard Stanton as his director. The performers are to leave very shortly, according to the schedule arranged.

### SUES JULIUS STEGER

Amiel Alperstein last week brought action in the Bronx Supreme Court for \$25,000 damages against Julius Steger for alleged slander. In his complaint Alperstein charges that on June 4, 1918, Steger said to him in the presence of witnesses, "You are a cheap crook and a liar. You and the Crystal Film Company are crooked."

### ADD NEW PUBLICITY MEN

P. A. Mansfield, George H. K. Mitford and James H. Cummings are new publicity men who have been added to the staff of the Universal Exchanges. Mansfield goes to Pittsburgh, Pa., Mitford to Toronto, Canada, and Cummings to Cleveland.

### FORM NEW FILM FUND

A Motion Picture Fund, not yet named, has arisen in place of the Motion Picture War Service Association and most of the money held by the latter, outside of certain disbursements and expenses, will be returned to the donors. The fund will take care of old and indigent photoplayers and perform charitable and necessary functions.

One of the objects of the Motion Picture War Service Association was to build and dedicate a large hospital for wounded and sick soldiers. Certain difficulties, however, made it impossible. The new fund will probably erect a motion picture home in or near Los Angeles.

A meeting was held last week to disband the association and create a new fund and Frank E. Woods, supervising director of one of the Lasky studios was asked to act as provisional President and Organizer of the fund. He agreed on condition that Mary Pickford agree to act as honorary chairman, which she consented to do. On the suggestion that those present donate to the fund, D. W. Griffiths, Wm. S. Hart, Douglas Fairbanks, Dustin Farnum, Mack Sennet and Mary Pickford each subscribed \$500.

### FILMS GET PADEREWSKI

Ignace Jan Paderewski, world-famous pianist and Polish patriot, has entered into a contract with Hugh Weir and Roy Somerville to appear in a film. The purpose of the picture, according to the statement of the Polish National Committee of America is to represent to the world "the traditions, ideals and aspirations of Poland, and to emphasize the important factor which that nation will be in the building of the new map of Europe, and in the establishment of a new democracy out of the chaos of the world war."

All of the proceeds of the Paderewski film will be devoted to the Polish Relief Fund. Mme. Paderewski will also be featured in the film, the scenes with the musician and his wife having been taken before they departed for Europe. "The Battle Hymn of Poland," Paderewski's latest composition, will be played in conjunction with the showing of the production, which is to present scenes in both the United States and Europe.

### VITA HAS 12 WORKING

Twelve companies are at work for the Vitaphone at present. Of the twelve, five are feature organizations, headed by Earle Williams, Harry T. Morey, Corinne Griffith, Bessie Love and Gladys Leslie, respectively. Two special companies are busy on special productions headed by Alice Joyce and the Bushman-Bayne combination. There are two serial companies, the William Duncan aggregation and the Antonio Moreno-Carol Holloway company. Three comedy companies are at work, headed respectively by Larry Semon, Montgomery and Rock and Jimmy Aubrey.

### SUES OVER WORLD RIGHTS

William G. Thompson, through his attorneys, H. J. and F. E. Goldsmith, has started suit in the Supreme Court to recover \$4,000, which he alleges is due him from the Trans-Russian Film Corporation and Ernst Mattsson, the latter being made defendants in the action.

In his complaint, Thompson claims he sold part of the world rights of a film called "Mothers of Liberty" to the defendants at an agreed price of \$5,000, and, after receiving the first \$1,000 in June, 1918, failed to receive the balance.

### "UNPARDONABLE SIN" FILMED

"The Unpardonable Sin," Rupert Hughes' latest novel, has been screened and is ready for presentation. The work, which is in eight reels, has been three months in the making. It features Blanche Sweet in the leading feminine role.

## O. H. DAVIS SUES TRIANGLE FOR \$83,000

SAYS IT IS BACK SALARY

H. O. Davis, through his attorney, Arthur Butler Graham, has started a legal action against the Triangle Film Corporation, asking damages to the extent of \$83,000.

Davis, who was general manager of Triangle for some time, alleges in his complaint that he was engaged by the defendant corporation on May 5, 1917, for a period of three years, at a salary of \$1,200 a week for the first year, and \$1,000 a week for the next two years.

The contract contained a clause, it is alleged, whereby the Triangle concern could retire Davis as general manager and make him adviser, if it so desired. In the event that this was done, Davis was to receive the same salary as that paid him as general manager.

On June 6, 1918, in accordance with this proviso, Davis became adviser for Tri, and everything seems to have gone along smoothly until October 9, on which date the plaintiff alleges the film corporation refused to pay him his salary for the week.

Up to December 25, 1917, Davis alleges, \$12,000 is due him on back salary claims. In addition, he asks for \$71,000 for alleged breach of contract, for the remainder of his contractual employment period.

There is an agreement attached to the complaint which states that Triangle set aside \$500,000 in stock for Davis, that was to be placed in escrow, and upon which all dividends were to be paid to him as they accrued.

### MARGUERITE CLARK READY

Marguerite Clark is coming back to New York after spending the holidays with her husband in Washington and is to start work on a new picture entitled "A Honeymoon for Three." She will start work on it at the Famous Players-Lasky studio at Fifty-sixth street. The film was to have been directed by John Robertson, Miss Clark's director in her last three productions, but, due to illness, he will be unable to start on schedule time. Hugh Ford will direct the picture at the start so that there will be no loss of time.

### ABRAMS & SHUBERG LEAVE

Hiram Abrams and H. P. Shuberg left New York last week for California to take the first physical steps toward the forming of their own organization. They will remain in California three weeks, afterward returning to New York, where they will in all probability make a definite announcement.

Although several other film executives left on the same train, they have disclaimed any connection with them, declaring that it was a mere coincidence.

### BRANDT TO TOUR U. S.

Joe Brandt, assistant treasurer and general manager of the Universal, left New York last week on a tour of the United States. He expects to be gone about two months and during that time is to visit all the large cities in the country, meeting editors, exhibitors, exchangers and studying conditions.

### GRIFFITH MAY FORSAKE FILMS

There were many persistent rumors last week that David Wark Griffith was to leave the motion picture field and take up work in conjunction with making several productions on the speaking stage.

## FILM FLASHES

"Judge Not" is the title of the next Evelyn Nesbit film.

S. S. Lynch, who has been critically ill, is improving rapidly.

Norma Talmadge is starred in "The Heart of Wexona," at the Rivoli this week.

The Independent Sales Corporation is to release "Suspense" throughout the United States.

"The Hope Chest," featuring Dorothy Gish, is being shown at the Rialto this week.

Work was started last week at the Vitaphone West Coast studio on "The Wishing Ring Man."

Bert Lytell will start work on "The Blind Man's Eyes" this week at the Metro studios in Hollywood.

James Aubrey is to be starred in a series of two-reel Vitaphone comedies under the direction of J. A. Howe.

"After the War" is the title of the second Universal release for 1919, it being scheduled for release Jan. 13.

Lieutenant Luther Reed was discharged from the army last week and is going to go west to rejoin the Metro as a scenario writer.

The Michigan rights to "Woman," the Maurice Tourneur production, have been purchased by the Arthur S. Hyman Attractions, of Detroit.

Fred Fishback, engaged by Henry Lehrman some time ago to direct a series of Sunshine comedies, will probably finish his second picture this week.

John "Jack" Kieley, film editor with B. A. Rolfe Productions, which made the Houdini serial, "The Master Mystery," is the father of a son, born last week.

After an absence of nearly four years, James V. Bryson, first Minneapolis Exchange manager for the Universal, has returned to the executive offices in that city.

"The Eleventh Commandment" is the title of the film which the Exhibitor's Manual will release on Jan. 26. It was written and directed by Ralph Ince. Lucille Lee Stewart is starred.

Howard Estabrook, formerly associated with the Paramount as a director, has forsaken the film field and will, hereafter, be associated as assistant general manager of the Vacuum Oil Company.

"Kinograms," the new twice-a-week news reel of the Kinogram Publishing Corporation, is to be distributed by the World Film Corporation. The first of the new company's releases is scheduled for Feb. 1.

"The Master Mystery" is to be shown to the inmates of Sing Sing prison under the auspices of the Mutual Welfare League. The first episode will be shown on Feb. 4, and a succeeding episode will be shown each Tuesday.

Since the conclusion of its engagement at the Thirty-ninth Street Theatre, "The Scarlet Trail" has not been shown, pending arrangements. N. R. Greathouse, general manager of the concern that controls it, is in favor of road-showing the picture. No definite conclusion as to where it will be exhibited next has been reached.

Sam Palmer and Gwyn Sears, of the Famous Players-Lasky Company publicity department, are ill. O. Geyer and John Flynn, of the same department, are absent, due to the illness of their wives. Pete Smith himself is ill with indigestion, while A. M. Botsford, in charge of the magazine department, is laid up with an attack of neuritis.

A list of forthcoming Vitaphone releases follows: "The Enchanted Barn," starring Bessie Love, Jan. 27; "The Highest Trump," featuring Earle Williams, Feb. 3; "Fortune's Child," with Gladys Leslie, Feb. 10; "Silent Strength," with Harry Morey, Feb. 17; "The Lion and the Mouse," starring Alice Joyce, Feb. 24; "The Girl Question," featuring Corinne Griffith, March 3.

Frank Keenan is starred in "The Midnight Stage," to be released by Pathé on Jan. 13. Other Pathé releases for Jan. 13 are "The Counter Plot," the second episode of "The Lightning Raider"; "Wanted \$5,000," "The Code of Hate," fourteenth episode of "Wolves of Kultur"; No. 27 of the Post Travel Series, which is the last of the series, and Official War Review No. 29.



## FILM FLASHES

(Continued from page 33)

James Quirk is in town on his bi-monthly visit to New York.

Florence Reed has started work on her second United Picture Theatres production.

Sidney Drew's first comedy for the Paramount is being shown at the Rialto this week.

Abraham S. Schomer's latest picture, "Ruling Passions," is to be produced by the Select.

Jack Mower is May Allison's leading man in the feature now being made at the Metro studios.

Aliss Franc, secretary to Hugo Reisenfeld, of the Rialto, was married last week to Captain Joseph Kehr.

Dorothy Phillips and Allen Holubar, star and producer of "The Heart of Humanity," have returned to California.

E. K. Lincoln is starred in "Fighting Through," to be released Jan. 27 by the W. W. Hodgkinson Corporation.

Grace Cunard is featured in "After the War," a Universal Special Attraction scheduled for release on Jan. 13.

Forrest Stanley has been engaged by Jess D. Hampton to take the juvenile lead in a special feature, opposite Grace Darmond.

David H. Thompson, studio manager, is the latest member of the Metro organization to arrive in Hollywood from New York.

The Administration building of the Metro will soon be completed. It is situated at Romaine street and Cahuenga avenue, Hollywood.

"A Soul Adrift," the third of the Perret productions, with Dolores Cassinelli starred, has been completed at the Metro studios.

Viola Dana has the part of a baby vampire in her new picture, "Diana Ardway," now being screened at the Metro studios in Hollywood.

Al Ray, cousin of Charles Ray, is to be Ruth Clifford's leading man in "The Game's Up," the forthcoming Universal production.

Ora Carewe has started work on the special feature being produced by Walter Wright. Scenes are being taken at Chatsworth, Ohio.

"The Echo of Youth," the new production of the Graphic Film Corporation, is being cut and titled, the photographing having been finished.

Lieut. Lawrence Grossmith, the musical comedy star, is one of the featured cast in Commodore Stuart Blackton's production, "A House Divided."

Director Ed Sloman is soon to complete the picture in which Margarita Fisher is starred, when his engagement with the American company will terminate.

Bertram Grassby has completed a long engagement under J. A. Barry in a propaganda picture. Grassby has a heavy part in the film, which is a multiple-reel feature.

Lieutenant Frank Brady, with the "Exhibitor's Trade Review" as reviewer, before joining the service, has become attached to the publicity department of the Metro.

Beulah Livingstone has been appointed publicity director of the Norma Talmadge Film Corporation. She has been personal representative for Olga Petrova for the last two years.

Janet Priest is to take charge of the Better Film Movement, now being sponsored by James Quirk in Chicago. She has, hitherto, been connected with the publicity department of the Metro.

Joseph Anthony Roach has just sold to the Fox Film Corporation a scenario, entitled "The First Man." Peggy Hyland will be starred in the film, which is to be directed by Lynn Reynolds.

"Her First Knight," the latest Sunshine Comedy to be made under the personal supervision of Henry Lehrman, and directed by Fred Fishback, will be released by the Fox Film Corporation on Jan. 19.

The supporting cast in the new Lockwood film, "The Great Romance," includes Ruby de Remer, Frank Currier, Louis Stern, Joseph Granby, Helen Lindroth, Morgan Thorpe, J. P. Laffey, Franklyn Hanna and Clare Grenville.

Billie Rhodes is starred in "The Girl of My Dreams," made by the National Film Corporation of America for the Affiliated Distributing Corporation, and to be released by the Exhibitors' Mutual. Louis M. Chaudet directed the picture.

Suchet Singh, the Indian motion picture expert and editor, who is shortly to become a producer in his home city of Bombay, had a conference with Pearl White last week and watched her go through some of her stunts before the camera.

Ray Smallwood, chief of Metro's photographic department, has arrived in California from New York, and, under the direction of Maxwell Karger, director general, has assumed charge of all camera and laboratory work at the company's new Hollywood plant.

Universal Current Events, released this week, shows the first pictures of the Transport "Northern Pacific" stranded on the sandy shores of Fire Island, and also shows the work of the sailors in rescuing the 2,459 returning soldiers on board, and a lifeboat laden with wounded soldiers is seen capsizing and tossing its human cargo into the sea.

### SUE BRONX EXPOSITION

The Van Beuren and New York Bill Posting Company has brought suit against the Bronx Exposition Company in the New York Supreme Court. This is the second time within seven weeks that the latter has been sued.

The complaint is in two parts. In one, the bill-posting company says that the exposition company, on August 22, 1918, made its note in which it agreed to pay two months after date \$2,909.12 at the Columbia Trust Company, Manhattan. The note was endorsed by William C. Demorest, who is co-defendant with the exposition company. It was then turned over to the exposition company, but at maturity, payment was refused, the plaintiff claims, and the document went to protest.

The Bill Posting concern alleges in the second part of the complaint, the making of a note for the same amount of money, payable at the same place, also endorsed by Demorest, but payable in three instead of two months. This note was also protested because of non-payment at maturity. The plaintiff asks for judgment for \$5,818.24 with interest.

### REPLACE INFLUENZA BAN

EASTON, Md., Dec. 30.—So alarming is the extent to which the influenza epidemic has broken out in Easton and Talbot counties, that Mayor Wrightson and Dr. Charles F. Davidson, health officer of Easton, and Dr. Edward R. Trippe, county health officer, have decided that all theatres, motion picture houses, schools, pool-rooms, soda fountains and churches be closed until further notice.

All stores, with the exception of drug stores, must close at 6 o'clock and the latter must not sell anything but articles for remedying illness.

## DEATHS

(Continued from page 29)

aged the Empire Theatres in Hoboken and Paterson several years ago, died at the St. Joseph Hospital in Paterson, Dec. 31, of pneumonia at the age of thirty-five. Fitzgerald, at the time of his death was a member of the New Jersey State Motor Vehicle Department with headquarters in Jersey City. He was also well known in newspaper circles, where he spent a number of years on the editorial staff of the Newark Evening News, Patterson News and the Patterson Guardian.

FRANKIE SEIGEL, who won a wide reputation as a female minstrel, died at a hospital in Toronto, Canada, last week, after an illness of many years. Miss Seigel retired from the profession a few years ago endeavoring to rest until she regained her health. Death came as a surprise to her many friends. Billy Elliott, her husband, was at the bedside when his wife passed away. The remains were taken to Detroit for interment.

MRS. IDDINGS, mother of May Belle, of the Crescent Stock Company, Brooklyn, died at her home in Freeport, L. I., on Dec. 23, from a stroke of paralysis, at the age of seventy-one.

GRACE LEO HEZLEP, an actress, well known a few years ago, passed away, Dec. 28, from a paralytic stroke at her home in Wildwood By The Sea, New Jersey, age sixty-seven. In her early theatrical career she was associated with the old California Stock. During the Centennial in Philadelphia, she was in Kiralfy productions. Later, she starred with her own company. Her last Western engagement was with the Warren Noble Company, and her final season was with C. H. Roskams' Chicago Stock Company. She retired twelve years ago. She was a convert to the Catholic faith and was interred in the Cathedral Cemetery at Wildwood By The Sea. She is survived by her son, Norbert E. Dorente.

## FEATURE FILM REPORTS

### "THE SILVER KING"

Artcraft. Five Reels.

Cast

Wilfred Denver ..... William Faversham  
Nellie Denver ..... Barbara Castleton  
Cissie Denver ..... Nada Gray  
Neddie Denver ..... Laurence Johnson  
Jokes ..... John Sutherland  
Herbert Skinner ..... Warburton Gamble  
Oliver ..... Helen Meyers  
Geoffrey Ware ..... John Sunderland  
Baxter ..... Daniel Pennell  
Henry Corkett ..... Cecil Yapp  
Elijah Coombs ..... William O'Day  
Cripps ..... Louis Handricks  
Bilcher ..... Robert Ayerton

Story—Dramatic. Written by Henry Arthur Jones, scenario by Burns Mantle, directed by George Irving, featuring William Faversham.

Remarks

This film has been adapted from the big Broadway success, "The Silver King," produced on the legitimate stage some years ago. It is a thrilling drama, well acted and staged, and should score a great success.

William Faversham, who is featured in the picture, is a star of the first magnitude, and well supported. If there is any fault to be found it is in the titling, which is of the old, conventional type and not up to modern standards.

Wilfred Denver, an English Lord, is ruined financially by Geoffrey Ware, his rival in love of past years. Although intoxicated, he goes to the house of the latter, armed with a revolver and gets in just as the house is being robbed. Here he is chloroformed by Skinner, called "The Spider," a gentleman crook. Skinner later shoots Ware and fixes things so that circumstantial evidence will make Denver appear to be the murderer. When the latter recovers from the effects of the drug, he recollects only a struggle and thinks that he is the one who killed Ware. He makes good his escape and journeys to America, where he strikes it rich, and becomes known as "The Silver King," the appellation being given him because of his white hair, caused by continual suffering while crossing the desert.

Later he returns to England, where he has money given to his wife, who is in bad straits. Both he and Baxter, a detective, then shadow Skinner to his den, where they are surprised to hear Corkett, Ware's former valet, accuse Skinner of being the murderer. In the ensuing struggle, the crooks are made prisoners, and Denver, freed from the stigma of crime, returns home, where there is a happy reunion.

Box Office Value

One Day.

### "JANE GOES A WOOLING"

Paramount. Five Reels.

Cast

Jane Neill ..... Vivian Martin  
Montey Lyman ..... Niles Welch  
Micky Donovan ..... Casson Ferguson  
David Lyman ..... Spottiswoode Aiken  
Mrs. Arliss ..... Helen Dunbar  
Nita Arliss ..... Byrdine Zuber  
Harmon ..... Clyde Benson  
The Twins ..... McKenzie Twins  
Derondo ..... Herbert Standing

Story—Melodrama. Written by Edith Kennedy, directed by George Melford, and featuring Vivian Martin.

Remarks

A conventional photoplay describes Vivian Martin's latest effort.

Casson Ferguson, in the role of Micky Donovan, who finally wins the heart of Jane, should be given more opportunity to display his talents, as he appears to capture Jane's affections without much effort, the romance between the two being worked up very poorly. The titling is quite up to the mark, however, and at the smaller houses the film should prove a fair magnet.

Jane is forced to go to work at the age of seventeen, her father having decamped and left her and a pair of twins alone. Mickey proposes to her, but she refuses and secures work as a stenographer for Lyman, a playwright.

Montey Lyman, nephew of the playwright, gets into the latter's bad graces, and when the older Lyman suddenly dies, Jane is left his heir. She decides to keep the matter secret, and makes an agreement with Harmon, the lawyer, by which she thinks she will be able to make Montey, whom she loves, return her affection.

Montey, however, forced to live in a poorly furnished house in the slums, is sought out by Nita Arliss, a society belle and fortune-seeker, who has been told by Harmon that Lyman's last will has not yet been probated. Seeing that there is a plot between Mrs. Arliss and Nita, to take Montey from her, Jane explains that she is sole heir to the fortune left by the older Lyman. Later, she destroys the will which makes her the heiress, and when Montey asks her to marry him, she refuses, realizing that she does not love him, after all.

Micky then enters, and she agrees to marry the latter. Montey, however, has all rights to his uncle's last play transferred to Jane, and the end of the film finds her no longer poor but on the road to a comfortable life with Mickey Donovan.

Box Office Value

One Day.

### "THE ADVENTURE SHOP"

Cast

Phyllis Blake ..... Corinne Griffith  
Josephus Potts, Jr. .... Walter McGrail  
John Montgomery ..... Priestley Morrison  
Franklin Herbert ..... Robert Gaillard  
J. Potts, Sr. .... Warren Chandler  
Story—Dramatic. Written by Bud Fisher, directed by Kenneth Webb, featuring Corinne Griffith.

Remarks

This picture tells the story of a young and extremely wealthy society girl, Phyllis Blake, who, all her life, has had everything her heart desires and to whom the ordinary things of social existence become burdensome to the point of boredom. As a result, she conceives the idea of creating excitement for herself, and, incidentally, a great deal of fun, through a series of adventures in the underworld.

She establishes herself in an office which she calls her adventure shop, and inserts an advertisement in the newspapers in which she promises to furnish adventure to clients who find life dull and tiresome.

Her first client is Josephus Potts, Sr., a wealthy pickle manufacturer, who arranges that his son, Josephus, Jr., should be placed in her care to cure him of the wanderlust and fondness for bright lights and gay times. The father wishes the son to be fitted for a diligent career in the pickle business.

Then begins a series of murders, intrigues and blackmail, all of which are staged, but are intended to "make a man" of young Potts. However, he turns the tables on the young woman, by himself staging a kidnapping with the aid of some friends, in which his adventurous preceptress finds herself the victim. Of course, young Potts rescues the fair Phyllis from the clutches of her pseudo kidnappers and, having formed a fondness for each other previously, the adventure helps it to ripen into love. The finish of the picture finds them "on the road to happiness."

Box Office Value

One day.

### "ROPED"

Universal. Six Reels

Cast

Cheyenne Harry ..... Harry Carey  
Eileen ..... Neva Gerba  
Mrs. Judson-Brown ..... Molly McConnell  
Ferdie Van Dusen ..... Arthur Shirley  
Butler ..... J. Farrell McDonald  
Story—Dramatic. Written by Eugene B. Lewis, directed by Jack Ford, featuring Harry Carey.

Remarks

"Roped" is undoubtedly one of the best pictures in which Harry Carey has as yet been seen. His supporting cast is good, the story interesting and well worked up.

Cheyenne Harry is a millionaire cattleman, who is looking for a wife. He inserts an advertisement in a matrimonial paper and Eileen, the daughter of Mrs. Judson-Brown, answers it as a joke. He sets out for New York and meets her. Mrs. Judson-Brown, who is badly in need of money, immediately marries Eileen to him. A baby is born to them and then the mother-in-law steps in. Eileen has learned to love Harry, but is controlled by her mother who, while Harry is out west, sends Eileen to a weekend house party. She then sends the baby away, and, on Eileen's return, tells her it is dead.

A telegram from Timkins, the butler, brings Harry back to New York, and they start a search for the baby. They find it, and, after a thrilling fight in an East Side saloon, Harry and Eileen are reunited and leave on a belated honeymoon in the west.

Box Office Value

One day.

### "THE CABARET GIRL"

Five Reels—Universal

Cast

Ann Reid ..... Ruth Clifford  
Dolly ..... Carmen Phillips  
Ted Vance ..... Ashton Dearholt  
Balvini ..... Harry V. Met  
Story—Dramatic. Written by Hope Loring. Scenario by Rex Taylor. Directed by Douglas Gerard, featuring Ruth Clifford.

Remarks

"The Cabaret Girl" is a fairly well acted and staged production. But it has a very worn theme. It will hold interest, however, as it contains a few thrills.

Ann Reid is a comedy girl whose head has been turned by praise of her voice in her home town. She leaves for New York. There she finds her voice is good only for parlor or cabaret singing and, through a boarding house friend, Dolly, secures a position in Balvini's cabaret.

There she meets Ted Vance, who has already met her in the country. They fall in love with each other and Ted invites her to a house party where she can meet his mother and friends.

But his mother wants him to marry another girl. So she persuades Ann to act in a vulgar manner and thus disgust Ted, saying that it was all for Ted's future happiness.

Later, Ted finds out the ruse which had been worked and rushes to Ann's room in time to save her from Balvini's enforced embraces.

Box Office Value

One day.



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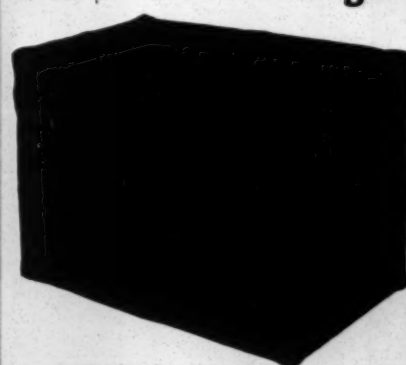
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